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ABSTRACT

The idea book presents over 50 activities to help handicapped children develop creative self-awareness through the arts. All the activities can be used with non-handicapped children as well. Music, movement, visual arts, and drama provide the basis for the activities, which can be done in small groups or individually. The ideas are geared to developing four growth areas: self expression/communication, sensory awareness, skill development, and originality. Among self-expression activities are singing one's own name and making body movements to represent emotions. Sensory awareness activities involve children in exploring each other's hands and the variety of movements that can be made with fingers, wrists, and palms. Paper-cutting, drawing, and making sound echoes form the basis of some skill-development exercises. Children can demonstrate originality by forming statues with their bodies or by moving to imitate sound. Teachers are encouraged to let physically handicapped children get out of wheelchairs and sit or lie on carpeted floors. However, all activities can be done in chairs as well. Each activity identifies the basic idea, motivation suggestions, materials required, and variations in the activity. A bibliography and lists of material resources conclude the guide. (AV)

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# IDEAS FOR KIDS

## · A MULTI-ARTS APPROACH TO FOSTERING CREATIVITY ·

PROJECT SEARCH

SO 011 079

AUG 23 1978

Project SEARCH (Search for Exceptional Abilities Reachable among Children with Handicaps) was initially funded through a grant from the Connecticut State Department of Education under Title VIB, EHA, and continues to be funded in part by the Connecticut State Department of Education, Area Co-operative Educational Services (ACES) and Capitol Region Educational Council (CREC.)

Project SEARCH is committed to the notion that intellectual and creative gifts and talents are to be found among handicapped children, even though the abilities may be masked or submerged by the handicapping conditions. Full assessment procedures should include a rigorous search for these exceptional strengths as well as deficits.

The primary aim of the Project is to identify these assets and to promote their development as part of an appropriately individualized program.

For three years the artists implementing the Project have worked with gifted & talented children with low incidence handicaps: primarily physically and multiply handicapped, emotionally disturbed, learning disabled, and hearing impaired, from primary ages through adolescence. We worked in three ways: in classrooms with identified gifted and their classmates; in small groups of identified kids taken out of their classrooms; and individually with identified kids. It is our experience with these kids that this work is based upon

June, 1978

IDEAS FOR KIDS

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# IDEAS FOR KIDS

## A MULTIARTS APPROACH TO FOSTERING CREATIVITY

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JUNE, 1978

*Dedicated to you: every soul that wants to explore, touch, see, smell, feel, hear and grow!*

# ACKNOWLEDGEMENTS

I wish to express my appreciation to many people:

☆ Alan White, for bringing together and co-ordinating Project SEARCH. His quality of leadership, guidance, and support made the project a growth experience for all who were connected with it.

☆ Sheryl Breisch, Carol Paolini, Kathy Trijonis, Carole Weiner & Carol White, co-workers and writers of these ideas. The process by which these IDEAS came together was long and arduous, but it was a struggle well worthwhile.

☆ Barbara Goodwillie, John Ingram, June Lavy, & Elizabeth Peak, who, along with the present authors, were part of the original staff that generated ideas for our first curriculum guide: *Project SEARCH: A Multi-Arts Curriculum Guide, 1976*. Many of their ideas are in the present work.

☆ The teachers and staff from the ACES Programs: Village School, Hearing Impaired program; and the CREC Programs: Day Treatment Service, The Residential Ed. Program, CREC/SID, and Hearing Impaired Program, all of whom allowed us to come into their schools — for their valuable comments, criticisms and time. We learned much from them.

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☆ SPECIAL Thanks to William G. Vassar, Consultant, Gifted & Talented, Conn. State Dept. of Education, a pioneer in the field of education for Gifted and Talented children who are handicapped.

☆ And last, to my husband Philip and daughter EVA, without whose support patience and love this volume would not have been completed.

June, 1978

JSR

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# WHY "IDEAS FOR KIDS"?

With so much being done on creativity today, why did we do another IDEA BOOK? What makes this volume different? WE did it - the we being six different artists. The Kids loved what they could do so much that we felt pulling together what worked for us could be shared with others. ☆ What we are sharing are styles... Differences in styles partly related to the art forms, partly to the people implementing them.

These IDEAS are not just for handicapped kids - They are for every being who wants to nurture himself and others; who wants to feel ALIVE! and be able to discover parts of himself by availing himself of new experiences & styles.

The IDEAS are arranged into five sections, and are geared to developing four general growth areas: SELF EXPRESSION / COMMUNICATION SENSORY AWARENESS; SKILL DEVELOPMENT, & ORIGINALITY, in each of the four art forms: music, visual arts, drama, & movement. Many lessons contain overlapping areas. The fifth section contains CREATIVE THINKING EXERCISES & QUICK IDEAS.

There are some cognitive & affective prerequisites to developing these growth areas:

COGNITIVE: steps in creative problem solving

- Idea finding for solutions (brainstorming, fluency, flexibility techniques).
- synectics - developing criteria for evaluating the most imaginative ideas in relation to the problem
- Testing (redefining & redeveloping)
- Elaborating on imaginative ideas
- Implementing solutions

AFFECTIVE : environmental, attitudes of mind & spirit

- openness
- Willingness to risk & accept failures
- Willingness to redefine problems even at late stages
- Willingness to accept someone else's ideas as better
- Ability to play with & explore ideas & materials
- Ability to communicate in a variety of alternative ways & on various levels.

"And, above all remember that you are not trying to make your child an artist. It is his creativeness you care about: his sensitivity, originality, adaptability, fluency, flexibility, and the powers of synthesis, analysis, and redefinition." – Lowenfeld

# ★NOTES TO USERS★

Where to begin? How do we share our experiences with you? So much of what you do will be dependent upon your own feelings about your own creativity & creative imagination. How much are you willing to risk? to be patient with yourself and not judgmental, realizing that mistakes are part of the process. Are you willing to be outrageous, to play, to be touched?

These are IDEAS which you can use as they are or use to jiggle your own mind/creativity. These ideas were used with kids from primary age to adolescence. Except in a few cases, we do not designate what lesson to use with whom. We trust your judgment to modify, disregard, & to TAKE WHAT YOU NEED.

We ran into problems - from getting adolescents involved and making real contact with them; small groups having the problems of family dynamics; to the mid-year lull & blues. We took it as part of the roller coaster ride. We brought in jugglers, films, & male-role models: we tried to make the UNIVERSE our resource.

**★ FORMAT ★** Flexibility in responding to differences is the key theme throughout. We took advantage of this in the design of the book/ideas - they are generally the same with the MAIN IDEA IN ONE ART FORM on the front and on the reverse, variations in that art form ideas in other art forms & notes. The NOTES area is really for your use. We adapted the format as space required it.

**★MUSIC NOTES♪** Instruments are preferable, but if they are unavailable, don't despair! Remember your natural ones: voices & hands; and easily created ones: glasses of water filled in differing amounts; a collection or series of just about anything makes sound: eg keys, cans, etc. See list of unconventional sound sources in Resource Materials.

★**MOVEMENT/DRAMA** ☆ Be willing to take kids out of wheelchairs. Respect their hesitancy, but be encouraging. As much direct contact as possible with their environment is stimulating & productive of self-esteem.★ If a group is ongoing, five to six members with two adults seems to be a perfect size for the physically handicapped.

★**VISUAL ARTS**★ Use the best materials available: Prismacolor colored pencils, caran d'ache crayons, Luma inks, Marvy markers. ★ Don't hide the art materials! Teach the kids to respect materials and give them clear & appropriate guidelines as to when & where it is alright to use them and clean up instructions. ★ Create a visually stimulating atmosphere to be in: change & vary displays... the powers of observation are always silently at work. A classroom library & collection of art magazines would be wonderful!

☆**OTHER**☆ If you are hesitant about doing Ideas or if they seem unclear, try them with another adult before doing them with the kids. You'll confront questions &, fears & feel more grounded in facilitating the kids' work. ★ Encourage framing, hanging, showing & sharing of work. ★ Be flexible to ROLE PLAY; to take the KIDS' IDEAS & try them out. ★ The creative arts enable DECISION MAKING and CONTROL of one's own self. They are ALIVE & IMMEDIATE. ★ REPETITION is one way people learn. Feel free to repeat ideas... just because you've done them once doesn't mean that the POSSIBILITIES have been exhausted. ★ IT TAKES ENERGY TO BE CREATIVE! The rewards - excitement, expansiveness, confronting & living the unknown - are great. It is a demand on you as a facilitator, but it can be nourishing as well.

★ THE THEME of this work is really developing alternatives, and using everything you've got to find ways of making contact, sharing energy, and nurturing souls. These are some of the tools we used. We hope that you can translate them into something for you. Let us know how the IDEAS work, your responses & experiences.

# COMMUNICATION & SELF EXPRESSION

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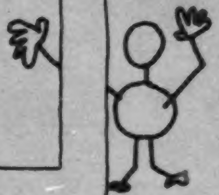
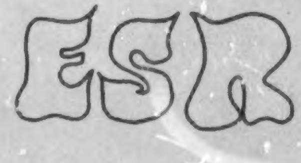


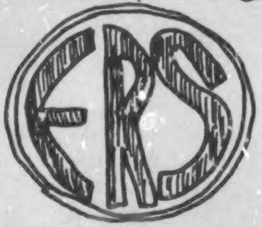
# NAME DESIGN

**IDEA** Working with shapes to reflect yourself

**MOTIVATION:** Design a monogram for yourself.

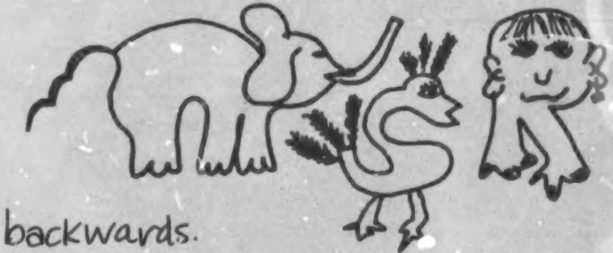
☆ Turn all letters into shapes →



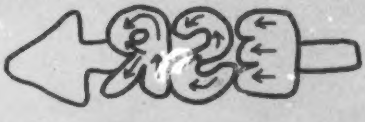


← or Make a shape & design letters to fit it

or use the shapes of letters to reflect parts of yourself or your likes



or overlap letters, or draw them backwards.



Use colors you identify with

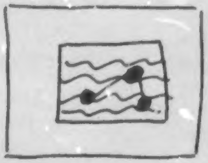
Discuss what emerges, exchange ideas, talk about shapes out of letters.

**MATERIALS:** White or manila paper, markers

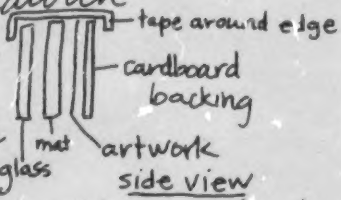
# FRAMING

1. Cut out design and mount on colored construction paper
2. Place artwork on another piece of paper to create borders!

Use rubber cement, glue sticks, etc.



3. 4-Ply-Sandwich held together by 1" wide scotch magic tape.



(or 3-ply-without glass). This really protects the work.

4. TO MAT A PIECE

☆ Play around and decide how much space to allow around edges. GIVE ARTWORK ROOM TO BREATHE! & ROOM TO BE SEEN! Mats & frames help to create the total effect.

Try off centered mats to see how they create tensions and excitement.

EXPERIMENT!

Materials:

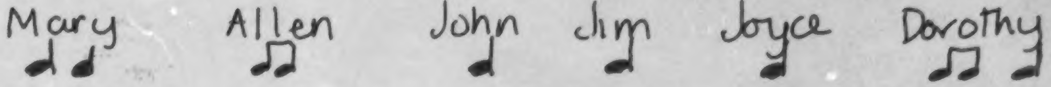
Razor blades, mat board, or other heavy board (bristol board works fine), cardboard (not corrugated) for backing. or colored construction paper, rubber cement, rulers.

# NAMES

MUSIC

**IDEA:** *Exploration of the basic dimensions of sound (rhythm, timbre, volume, & pitch*) through the use of the very personal sound of one's own name*

**MOTIVATION:** Say your name with a rhythm instrument accompaniment - any rhythm, tempo, or inflection desired. Repeat your name over & over and it will have a "beat." Add the names of other kids in the class in sequence. *(Good for memory work, for establishing & practicing rhythms)*



- ☆ Play the rhythms of the names on instruments or clap the rhythms. Say the names while beating the rhythm, but also try it without.
- ☆ What happens when two or three people perform their names at one time? Tape record a one-minute "NAME PIECE" using all the names in the class.

**MATERIALS** Cassette recorder, drums (if available)

NAMES - MUSIC 𝅗𝅥.

## NOTES

*Sound dimensions

DURATION ... length of sound
PITCH ... highness or lowness of sound
VOLUME ... loudness or softness of sound
TIMBRE ... sound quality

# Names ... movement

tina ... john ... philip ... eva

IDEA: Using something familiar to encourage movement, rhythm, voice & dramatic exploration.

MOTIVATION:

1. Let's sit in a circle & play a follow-the-leader movement game. Say your own name over & over - add a body movement that is a reflection of your feelings. The group imitates the leader. One by one the entire group echoes each other's name & movement.

   ... Try varying the names/movements ... faster, slower; do the movements in different positions; use a back ground of instrumental music; do it in partners. (do names & movements go well together? How do they sound & feel?) ... one person can try to repeat everyone's name & movement.

2. Let's sit in a circle & beat out our first & last names on a drum, - one at a time, one syllable gets one beat. The group listens & echoes with clapping & chanting names. ... Listen for differences & sameness. Discuss.

MATERIALS:

Drum, mallets, recordings, record player or cassette recorder.

# NAMES .. MOVEMENT

## VARIATIONS

### 1. NAME SIGNS

Can you each make up a hand sign-gesture that describes you or something you like to do? *After everyone has a name sign, try a group guessing game. What is my handsign?* ☆ *Another game is for one person to sign his name & then someone else's... Then the someone else picks up his name & someone else's...*

### 2. BODY WRITING

*Everybody finds a space in which to work* → write your name or first initial through the air, any way you want, using body parts other than hands: head, hips, etc. Try it in print or script. Which do you prefer? *(Can divide group into movers & audience & ask:* What did you see?)

## DRAMA

1. How many different ways can you say your name? Explore by varying quality of sound, pace, adding emotions. Add body gestures to show emotions.
2. *Standing/seated in a circle, each person says name the way the leader suggests (loud, soft, happy) until the leader designates a change change by saying* STOP or FREEZE *and then offers a new pattern (loud, silly, whisper, etc.)*
3. WHAT NAME DO YOU WANT TO BE? Try on someone else's name... (famous person, animal, vegetable). Introduce yourself to the audience... use descriptive material, movements, dialogue. *How does "x" move?* Create (portray) this character using the tools of the body → what frightens him? makes him happy? What does he like to eat? etc.

# FACES & EMOTIONS

IDEA: Encouraging varieties of dramatic expression through the face

WARMUP: FEEL your face. Get to KNOW the parts of it. Isolate small muscles used in mouth, tongue, eyes, etc.

MOTIVATION: *Place an imaginary box with imaginary masks in the center of the circle. One at a time, using mimed facial expressions, "put on" a mask & after showing this face to each person in the circle, the group guesses the feeling or emotion portrayed. ☆ Discuss what would cause this emotion for each person. Be specific. What event or person would evoke this feeling?* ☆ Pick an identifiable shared emotion & act it out. Select roles, enact scenes; group chooses resolution or it evolves from the action. Discuss. Do they like the ending? If not choose a different one to act out. ☆ What is the opposite of that feeling? How could that be evoked?*

*NOTE: *To motivate primary kids, play "Complete the feeling" game. Eg: "I feel scared when..." "I am mad when..." To help, try passing a "story ball" around to give each kid something to hold on to while thinking.*

SELF EXPRESSION 17 DRAMA

## FACES & EMOTIONS

### VISUAL ARTS

1. Do a quick group of sketches of a variety of facial emotions. Teacher may then suggest other emotions to draw, or the opposites of the ones portrayed.

☆ Create MASKS of emotions (see MASKS Ideas).

☆ Using the masks created, exchange them; try on each others' feelings.

☆ Choose the mask most unlike you or the one you would most like to be. Put it on. How does it feel? Do an improvisation with it... How would you act if you *were* that masque?

### NOTES

### MOVEMENT

1. BODY EMOTIONS - One person puts on a face & the group responds with a body movement ... either with the same feeling or a responsive feeling. ☆ Split the group in half so that each has a chance to observe as well as participate.
2. Using a paper bag, cover the face & express feeling/emotion with the body. Group tells the doer what feeling they see in his body.

### MUSIC

Explore the rhythms, sounds & melodies of different emotions.

FRUSTRATION •
BOREDOM •
SHYNESS •
ELATION •

# SHAPES & COLORS

## SPEAK FEELINGS

**IDEA:** Using non-verbal media to increase awareness & sensitivity to internal processes.

**MOTIVATION:** Quickly draw a shape on the board and say to the kids: "This is how I feel today. How do I feel?" ☆ After their responses, do a few more feeling shapes and ask them to interpret, one at a time. ☆ Ask the kids to sit still, relax, and in total silence, tune in to their own feelings until they are aware of their own feeling shapes. ☆ Have them cut shapes from colored paper, tack them up, and see if other kids can guess and/or relate to the feelings shown.

**DISCUSSION:** During sharing & observation, help them to notice the characteristics common to certain feelings & shapes: ie sharp & angular, as opposed to smooth & rounded; large-small, etc.

What kinds of colors exaggerate the different types of feeling shapes? (Try gluing cutouts together to show contrasts, etc.)

**MATERIALS:** colored paper, scissors, glue
(distribute at beginning of exercise)

# SHAPES & COLORS SPEAK FEELINGS

## VARIATIONS

Have each kid cut out different shapes from chosen colors to show one feeling - then arrange all of them into a design.

NOTES:

## MOVEMENT

1. Translate cut out shapes into body positions. Do colors evoke body positions?

## MUSIC

1. Does music have shape? color? Talk about it, listen to it.
Do different instruments make different shaped sounds? colored sounds? (play with these ideas)

ABRA
CADA
BRA

# FEAR

**IDEA:** Fear is one of our most activating or debilitating emotions. Threats put our lives on the line – time goes slowly; we become totally absorbed in the process. As we grow, our fears change. How we deal with our fears & our doubts can be some of the most significant experiences in our lives. Sharing these experiences & seeing how others deal with them often cuts through some of our essential existential aloneness.

**MOTIVATION:** *Instructor narrates a scary adventure... turns down lights, etc...* Let's pretend to go into a cave....
How does it feel? What scary noises do we hear? What fearsome things & people & animals do we encounter inside? What happens to you when you get scared? What scares you? What do you do (reaction?) What words or adjectives describe you when you're scared? *(explore the range of feelings).*
What sounds?

Let's unscare ourselves. What can get you unscared? How can we turn this into an adventure with a good ending?

**MATERIALS:** None: *or could set up a feeling adventure with the story. With lights closed, pass around assorted things in plastic containers to enhance awareness. (from icky to lovely)*

ABRACADABRA

FEAR

## VARIATIONS

1. Perform a dance/drama of Where the Wild Things Are

2. Narrate (or group can create) an imaginary walk through a haunted house. Act out reactions.

3. Make up a part of a scary story, let kids find solutions.

4. Be the thing that scares you & have it talk to you. Two people can role play.

## MOVEMENT

1. How do you express scaredness? How does your body feel?

2. Take some of the ideas that came out of the drama exercise & explore through movement. How do you move when you are scared?

## MUSIC

1. Add objects & instruments together with voices to make up your own scary composition. Tape it, move to it.

## VISUAL ARTS

1. What are the colors of fear Create a fearsome design
2. Kids draw or trace their own hand in a scary position & then add details of what or who the hand is frightening or is frightened by.
3. See MASKS IDEAS

# OPPOSITES

**IDEA:** Working with polarities

**MOTIVATION:** What are opposites?

Let's think of pairs of opposites & write each word on separate cards.

After a number of pairs of cards have been generated, pass out all of the cards to the kids after mixing them up.

A volunteer then uses pantomime to show the meaning of one of the words on his cards. The rest of the group examines their cards to see who has the opposite word. The person who thinks his word is opposite then joins the middle & acts out his word. This continues until all have discovered the pairs of words.

**MATERIALS:** 3x5 cards, pens or pencils

## OPPOSITES

### NOTES:

Teacher may decide to write up the opposite cards without the help of the kids. This does add to the suspense.

or- it can be played in teams.

### VARIATIONS

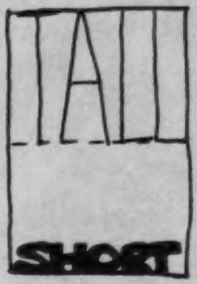
1. Have kids, especially older ones, talk about the polarities within themselves and act them out.

"On the one hand I feel like this, and on the other hand I feel like that."

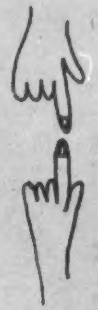
Have them play with being the THIS & the THAT

### VISUAL ARTS

1. Draw or construct the letters of words of opposite meaning on a folded 12"x18" paper. By exaggerating colors, line qualities, sizes, & thicknesses the letters will re-express the feeling of the words.



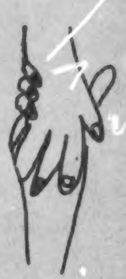
# CONVERSATIONS



IDEA: Developing interaction in a simple musical structure.

WARMUP: see ECHOES lesson

MOTIVATION: Conversations begin with QUESTION-ANSWER structure. Demonstrate on a pitched instrument a short musical idea (the QUESTION) and ask a kid to respond with a short musical idea (the ANSWER.) Continue to play alternately until the conversation is over. After teacher demonstration, kids can have musical conversations with each other. Tape the conversations & play back after discussion.



DISCUSSION: What was the feeling of the conversation? Did you agree or disagree? Did you interrupt each other? All talk at once? What was interesting about the conversation for listeners? What did the audience notice about their faces & body movements during the conversation?

MATERIALS: Glockenspiels, Metallophones, Piano. (If these are unavailable, try VOICES. see Variations).

# ••• CONVERSATIONS •••

## VARIATIONS

☆ Conversations may be non-melodic on non-pitched percussion: drums, triangles, woodblocks, maracas... or try handclapping & beating with found instruments

## DRAMA

☆ YES-NO GAME

Using only two words, like yes/no, pear/plum, two people have a conversation, using varieties of tones, inflections, repetitions, phrasing, & punctuation.

What moods are expressed? feelings? (Romance, anger...)

EG: YES! NO! YES! yes yes Yes Yes YES! (no!) (yes!) (no. no. no NO. No No No.)

NOTES

## VISUAL ARTS

☆ try responsive drawing between two people... You can design the rules as you find them necessary.

## MOVEMENT

☆ Interact in a dialogue. Working in couples, have a QUESTION + ANSWER conversation. The mood can evolve during the course of the dance, or the gist of the conversation can be pre-arranged. Use like parts of the body to communicate, ie. feet, backs, waist-up, shoulders....

# LEADING & FOLLOWING

or copying doesn't have to be a bad thing

IDEA: Moving with another person can be done
- WITH CONTACT: holding a partner's hand - feeling, touching & sharing each other's movement styles
- WITHOUT CONTACT: Watching each other & freely following

MOTIVATION: Break into couples. One person is the leader & one the follower. After a while, change roles. ☆ Move spontaneously around each other & about the room, doing whatever is comfortable to you. ☆ Note: Some kids will run in different directions while other couples will make patterns combining running with jumping and other movements. ☆ Some kids will feel unready to move with another kid, but will often accept the teacher's non-verbal responses & can be drawn into imitative dancing.

☆ Giving couples time to lead & follow can give a hesitant child a sense of power & importance: AS LEADER, someone is following "my dance."

☆ Sometimes children spontaneously pass the leadership back & forth. A couple can become so involved that there is no way to distinguish the leader from the follower.

MATERIALS: Record player, records or cassette & tapes.

• LEADING & FOLLOWING •

## VARIATIONS

1. IMPROVISED MUSIC to accompany dances, played by teacher, other kids, or both. Encourage musicians to take their cues from the moving couple.

2. SPECIFIC MUSIC - Before moving, a couple can decide what music it wants ie - slow, scary, lively... Teacher can choose appropriate cut or change speed of record to get "weird" effects.

3. SILENT DANCES - no music

## RELATED LESSONS

ECHOES
BILATERAL SYMMETRY

## DISCUSSION

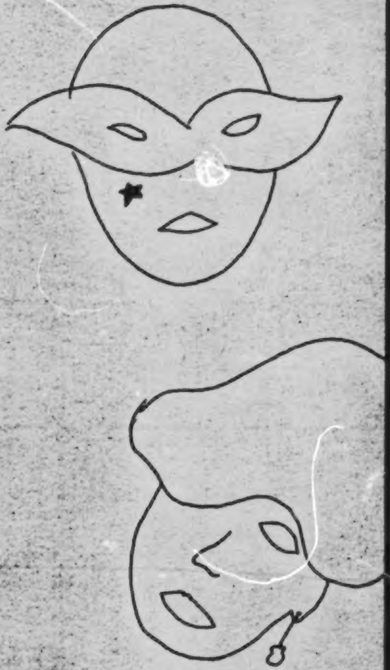
After moving, have kids describe their dances. Tape answers, enjoy images...

# ~MASKS~

IDEA: an application of art history & anthropology

MOTIVATION - DISCUSSION Why were masks used in history?

If you were to invoke a spirit, what would it be? Create a mask that would share your feelings & wishes.



MATERIALS: markers, crayons, tempera paint, brushes, corrugated cardboard scissors, razorblades, glue... (you may need to do the initial shape cutting of the cardboard if that is something that your kids can't do. Remember to ask them for what shapes they would want ... Invite their interaction & decision making, & you be their hands!)

## MASKS

### VARIATIONS

1. Consider doing masks of totems, having the kids select their own, and getting into the spirits.
2. Trips to museums are valuable for primitive masks
3. Try on each other's masks. What does it feel like?
4. See related IDEAS
    - Plaster gauze Masks
    - Faces & Emotions
5. See the book PAPER FACES by Michael Grater, Taplinger Publ, N.Y.

# T.V. COMMERCIALS

**IDEA:**
Using a format that kids have been exposed to so much as a vehicle for their own humor & imagination

**WARMUP:**
What are your favorite commercials? Why? Are they funny? Do they have good music? What do you dislike? Why? Are they boring? corny?

**MOTIVATION:**
Divide into small groups. Choose a product/commercial to parody. Quickly discuss the improvisation ... try rhiming it, singing it, or use dialogue.

**DISCUSSION:**
What happened? what worked? what didn't? How could it be improved? What is parody? (copying something & twisting it ... it uses the format of what it is parodying for some of its punch.)

ON- OFF
VOLUME
U

T.V. COMMERCIALS

VARIATIONS

1. Encourage the "product" of the advertisement to be a person who can also dialogue back to its human "users".
   ie- How does it feel to be a tube of toothpaste being squeezed.

2. Using the format of commercials, have each kid do an advertisement for himself; or for something he wants to convey.

VISUAL ARTS

1. From magazines, have kids collect ads and do collages. You can select the themes or they can come from the kids (self portraits; an ad for a friend; an ad for a product they wish would be invented, etc.)

NOTES

EXCELLENT WITH ADOLESCENTS

# What's-In-The-Box?

or Real Toys

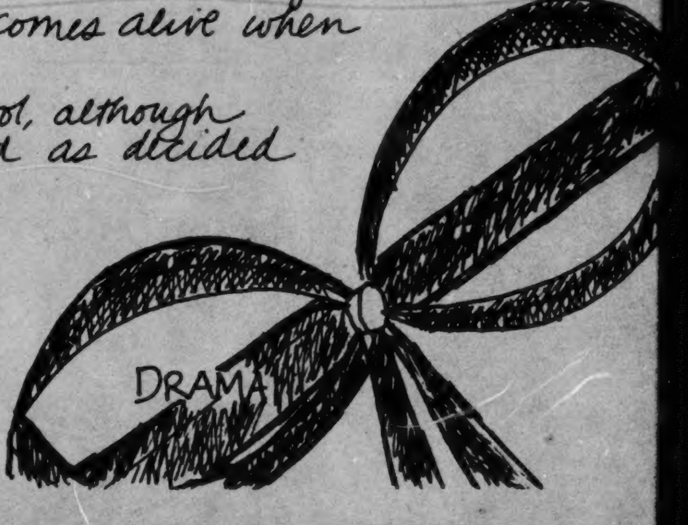
IDEA: Communication through pantomime & imagination with audience response an indicator of success.

WARM UP: Bring in some unusual toys and other objects so that these items can be studied, observed and pantomimed.

MOTIVATION: Using the theme of BIRTHDAYS or CHRISTMAS ask kids about some of their favourite toys. ☆ Experiment as a group, being & moving like a few of the toys ( , etc.) Have each kid decide which toy s/he would like to be ☆ One at a time, give each a (real or imaginary). After teacher or kid opens it, the audience guesses what "toy" is inside: Kid either shows toy's use or he becomes the toy that comes alive when box is opened.

PANTOMIME is the main tool, although sounds and words may be used as decided by the group.

MATERIALS: Empty boxes or none



# WHAT'S IN THE BOX?

## VARIATIONS

## NOTES

### 1. IMPROVISATION

Imagine yourselves to be a group of toys on a shelf. Decide what toys you'd like to be. One person is the toymaker. As soon as & whenever the toymaker leaves his shop, the toys come alive! Have a dialogue about that. The toys get noisy... the toymaker returns to investigate - FREEZE in new positions to fool him. Create a drama & an ending.

see: "Babes in Toyland", Gilbert + Sullivan

### 2. PRESENTS

Develop a group story around presents. Pantomime unwrapping, opening, playing with (using or wearing) the present.

*Drama can incorporate REAL FEELINGS associated with giving & receiving presents... excitement, disappointment, etc.)*

# storytelling & dramatization

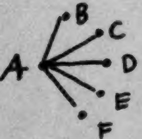
IDEA: Making oneself understood, being understood, being heard; a good group builder. Each person can make use of his own special ability to make a story exciting; mysterious, humorous, etc.

WARMUP: What makes up a story? How is it constructed? What have been your favorite things about stories? (excitement, sensitivity, humor, etc.)

MOTIVATION

☆ MAGIC HAT - Person who has the magic hat on starts the story, and as the hat is passed, other parts of the story are told until it has reached resolution. (Sit in a circle, try to give everyone a chance; be flexible & aware that several stories may emerge.)

☆ STORY ROPES - Set up a configuration with one person having ropes to every other. A is the leader. When A pulls rope to B, B starts story. When A pulls B's rope a second time, B stops. A quickly pulls someone else's rope, eg E. E then continues story until A pulls his rope. A then pulls another rope to have that person continue the story. If A is a good leader, this keeps the storytelling lively and exciting.



# STORYTELLING / DRAMATIZATION

Once the group gets a sense of each other & how long to spend in telling a piece of the story, they can get into more complex story ropes.

BEGINNING:
PLOT 1.
2.
3.
4.
5.
END:

## DRAMATIZATION

Let's act out one of our stories, or make up a new one! Everyone will add ideas, a scribe will record what we think best to include. We'll make a written outline for the performance.

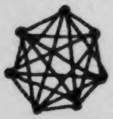
Practice & perform.

MATERIALS... oaktag, magic markers, ropes, hat

## VARIATIONS

1. Tell a story to a foreigner using all the tools you have besides language.

2. More complicated STORY ROPES



each person has a choice of five other ropes to pull, or six, etc.

NOTE... Encourage conflict resolution stories.

## NOTES

especially good with physically handicapped adolescents and intermediate ED-LD.

# SENSORY AWARENESS

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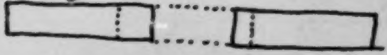
# PAPER STRIP SCULPTURE

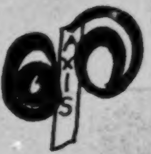
**IDEA:** Combines two & three dimensional designs.

**MOTIVATION:** Cut paper into strips ½" wide. Glue or staple strips together into a straight line, end on end

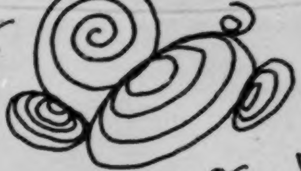


in different lengths.

Through BENDING, CURLING or FOLDING we can create shapes on either side of an axis strip

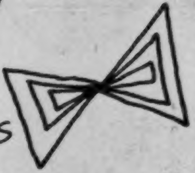


or just put strips together.



- ☆ We can create ornaments
- ☆ 3 dimensional line designs

or butterflies



- ☆ Hang up your creations to look at them

**MATERIALS** Adding machine tape roll, white & colored paper. white glue, stapler, scissors, pencils, string

## VARIATIONS

1. What is a Moebius Strip? Can you create one?
2. Would you create differently for a hanging piece than for one mounted on paper?

## NOTES

See BILATERAL SYMMETRY

*There is always the general question:*

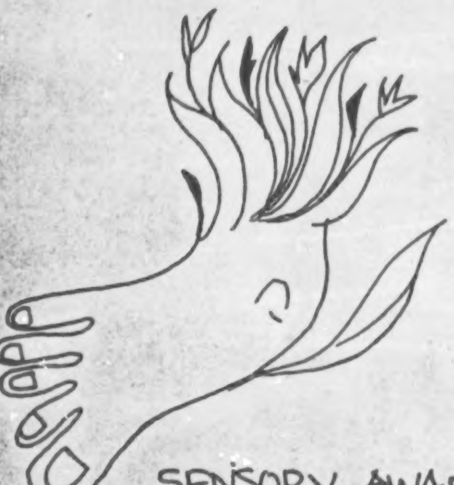
> *What else can you think of to do with this technique?*

# OUTSIDE BODY PARTS

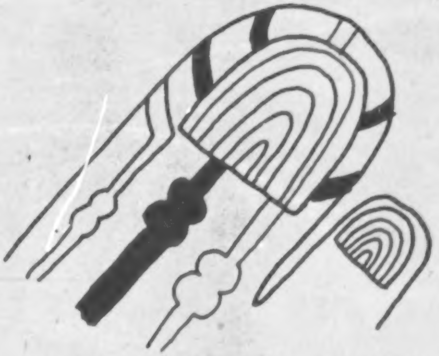
**IDEA:** Using the body as a basis for the creation of a design

**MOTIVATION:** Trace or draw a body part ... like a hand, arm, foot, etc. and turn it into a design

**MATERIALS:** Markers, paper



☆ or create a picture



SENSORY AWARENESS

VISUAL ARTS

OUTSIDE BODY PARTS

VARIATIONS

RELATED LESSON/IDEA

HANDS EXPLORATION

1. This exercise can be repeated over and over with the result being a delightful series of images.

2. ADD-ON-A-PART GAME
Fold a piece of paper accordion style with each section about 6". Each person draws a part of the body until a whole person is formed. Lots of fun in a group.

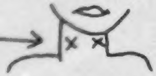
3. Create a puppet from cut out images glued to cardboard.

4. Try the whole body & each person turns parts of it into a design

# BODY SOUNDS

**IDEA**: Discovering body sounds & using them as the basis for a musical composition.

**WARMUP**: What sounds does your body make? Lie on the floor & listen: to stomach sounds, breathing, heartbeat, etc. How many different sounds can you find?
☆ Plug up your ears... listen to the hum the body makes.
☆ Record your heartbeat & play it back. *(Heartbeat can be picked up easily after fast running in place, if recording volume level of tape recorder is high.)*

**BODY MUSIC**: Find your pulse. (It may be easiest to find your pulse in your neck.) →  Count it for one minute to yourself. ☆ Now count your pulse out loud; then clap it or stamp it or use any other body sound to let us know what your pulse is. Continue to make your sound, try NOT to go faster or slower. ☆ See if you can add a sound so that you are doing two body sounds at the same time.. Keep it steady like your heartbeat. ☆ Finally, add breath. Breathe with the beat & then perhaps let the exhalation gradually turn into a vocal sound.*

**MATERIALS** cassette recorder; stethoscope (if available)

# BODY SOUNDS

## VARIATIONS

1. *Explore pulse.* Can you clap or tap your own pulse rate while everyone else is doing theirs? We all have different pulse rates, some are fast, some are slow. *(Tape record the pulsebeats, hear cross rhythms, multiple rhythms, if group is able to keep individual tempos)*
2. Run in place, take pulse; beat aloud these faster pulses.

## *NOTES:

*Do not be too particular about the pulse rate staying the same. Maintaining a constant tempo is a difficult musical skill. The important & fun part of "body music" is the awareness & then expression of the steady rhythmic pulses we always have within us with our heartbeat & our breath.*

## MOVEMENT

1. *Everyone starts at the same line.* Close your eyes. Now get in touch with your pulsebeat. Walk a straight line, eyes shut, to your own pulsebeat rhythm. *In 5 or 10 seconds, teacher/leader claps hands, & everyone stops. Where does everyone end up?*

# FEATHERS

**IDEA** : Using & manipulating feathers for body awareness; a multisensory experience

**MOTIVATION** Create a quiet mood with children supine on mats, scatter rugs or a carpeted floor. ☆ Ask kids to close their eyes; touch each child gently with the feather and/or ask the child to touch you. As kid is touched, ask him to softly name the body parts... or do this in partners.

☆ What can you do with this feather, lying on your back? sitting/standing? traveling? Blow it, throw it, catch it, watch it! Make your ideas come alive— imitate the feather ... or take an idea from it ... make silent movements & dances.

☆ MAGIC FEATHERS - Child holds own feather or teacher assists. Start lying down, as the feather touches a body part, it moves & magically comes alive.

**MATERIALS** 1"-1½" Multicolored feathers, plucked from a feather duster.

# FEATHERS

## VARIATIONS

### 1. FALLING

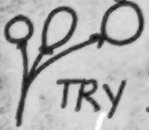
Drop the feather from different heights. Watch it. Try to imitate its flight with a body part (arm) or whole body.

### 2. IMAGERY

Feather in the wind ... in partners or as a group
Use your body like a feather caught in a windstorm.
(Kids can be the wind, blowing another kid who is the moving feather)

## NOTES

- ☆ Excellent with younger kids
- ☆ Remember to ask physically handicapped kids if they wish to get out of their chairs!



TRY BALLOONS!

"There is no action that one performs with the hands & feet that does not affect the total organism." -Mullin

# HANDS EXPLORATION

"We must be careful not to disconnect hands & fingers from the child's concept of his whole body." - Witkin

**IDEA:** Explore the different parts of a hand & experience the variety of movement possibilities which either originate with or incorporate the hands.

**MOTIVATION** ☆ **EXPLORATION**

1. Examine parts of the hand: palms, back of hand, knuckles, etc.
2. Try various hand gestures - clapping, slapping, shaking, pounding.
3. Try finger gestures: pinching, tapping, pointing, tickling.
4. Feel each others' hands. What do you notice? Are they smooth? rough? Who is wearing a ring? Are nails long or short? GAME: Feel your partner's hands. (*For young children use blindfolds.*) Close your eyes, everybody changes places. Find your original partner by feeling everyone's hands.

☞ **EXPERIENCE** 1. Work with your palms together, moving your arms in all directions, near & far from your body. 2. Keep your wrists together, moving your fingers as much as possible. 3. TENSION-RELAXATION: With each hand separately, make a fist, hold it for a few seconds, then slowly open hand. 4. Open & close hands, changing tempo from very slow to very, very fast. 5. For coordination development, alternate palms up, fists down, varying tempo. 6. Patty-Cake Type Game (*Avoid using this title with older kids.*).. *With non-ambulatory kids, do it in partners, seated across from each other. With mobile kids, ask them to move around the room & find a new partner for each new drum beat.* When you hear the drum beat, touch palms; next beat, touch back of hands, etc. Alternate touching palms & backs. *Excitement builds as drummer alternates tempos.*

# ☞ HANDS EXPLORATION

## VARIATIONS

☞ **CREATIVE INTERPRETATIONS**

Move fingers, hands, wrists, etc to represent human activities. *Suggestions:* playing a flute, manicuring nails; *ask for suggestions!*

☞ **HAND DANCES**

In couples, what images can you create with hands responding to each other? eg: fighting, flirting, mirroring (suggest gentle touching & encircling each others' hands.)

☞ **PLACE EMOTIONS INTO HANDS**

(*In couples, small groups, or one child vs group*) Do angry, greedy, sad, happy, etc. hands.

☞ **MAGIC TATOO**

*With very young kids or less creative ones, have magic tatoos that give the hands the power to move in any direction.*

MATERIALS: *Stickum Tatoos*

## MUSIC

☞ How many sounds can you make with your hands?

How many sounds can you make with a drum?

Record: "Talking Drums"

## VISUAL ARTS

☞ Select one complete sequential hand motion or gesture eg, from spread open to a fist to an OK sign. Keeping your hand on the paper, trace it sequentially while doing the motions, slowly until completion.

**NOTES** Let children move freely as you verbally suggest hand actions. Periodically suggest shaking hands out to enhance relaxation.

# SHADOWS

**IDEA**: Making body shadows in front of a screen as the audience watches is an exciting & non-threatening way to motivate a kid to move spontaneously.

**MOTIVATION** Give each kid a turn to move into the light and experiment moving his shadow, to watch as it changes shape or size. ☆ After ample time for experimentation, ask each kid to choose images he likes and to hold them by "freezing". While a child is moving, involve the audience by having them guess what the shadows resemble, applauding each performance, & offering suggestions. ☆ If an instant camera is available, photograph some of the shadows.

**NOTE**: Plan to do shadows more than once. Since there is so much excitement & tension while doing shadows, keep shadow activity short the first time. Plan to do it again in the near future. Try to remain flexible... some kids like to experiment with the slide projector...(light source). One kid discovered how to flick light on & off - we then used this dramatic effect in our play.

**MATERIALS**: Room SETUP is critical. Cover all windows, turn off all lights; 1 or 2 large sheets or a large screen; a slide projector or lamp with 150 watt bulb for shadowplay.

## SHADOWS

### VARIATIONS

1. Children can use expansive movements involving the whole body (boxing, fighting) or small finely controlled movements involving smaller body parts (fingers). ☆ Remember, they are to go *beyond* the stereotypical hand shadows. ☆ Encourage more hesitant kids by making suggestions: Move in slow motion, move very fast; make a hopping shadow; a falling shadow; move like an animal.

2. Let two kids work in front of the screen, mirroring each other's movements by both looking at the shadows or each other. ☆ Can eventually work in groups of 3. (If you try more kids, remember that they must be very close together to fit on screen, so they must be able to tolerate TOUCH. This usually works after several shadow lessons with the teacher moving amongst the kids.

3. After experimenting with basic shapes (rounded, curled, straight, twisted), moving different body parts, changing sizes (moving close to & very far away from the screen) the kids are ready to objectify the movement by pretending to be something or someone. The audience usually likes to guess what it is. (The audience should WAIT until the SHADOW is finished moving before guessing.

4. Make up a group story. As it is narrated the shadow characters nonverbally recreate it. If the kids *are* ready for development, dialogue, props, & music can be added.
☆ can also do a shadow play, with the movers *behind* the screen with backlighting.

# TWO HANDS

LISTENING

**IDEA:** To increase hand-eye, hand-ear, hand-body integration, sensitivity & coordination.

**PREPARATION FOR EACH EXERCISE**

1. Tack up a 3-5 sheet pad of 18"x 24" newsprint on the wall. Standing in front of pads, kids extend locked-elbow arms straight out, touching finger tips to wall. Use this point as the center of the paper.
2. With a different color crayon in each hand, again extend locked-elbow arms, gently leaning into the paper until you feel the wall touching or leaning back.
3. Encourage relaxation in this position.

**MOTIVATION** EXERCISE 1

At the point that each can feel the wall touching back, he draws with both hands at once, making lines that feel and look nice on his paper.

**DISCUSSION**

When finished: Did you feel your own body weight & the weight of the wall touching back while drawing? What kind of line (light or dark, thick or thin) happened when you leaned toward the wall? back from it? [Notice how some drew the same line shapes on both sides of the paper, while others preferred to draw harmonizing lines all over their papers.] How many of you felt like you were an orchestra leader? Did it feel like making music?

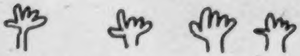
# TWO HANDS LISTENING

## EXERCISE 2

Use the next sheet of paper. Find the same body-balance position. This time I will make different sounds -clapping, humming, etc. Allow your arms to hear and automatically respond in drawing "sound lines"

## Discussion

Did you feel the sounds I made coming into your ears, down your arms, off your fingertips, and onto your drawings? What happened to your lines when these sounds were soft, fast, slow, etc



## EXERCISE 3

Use the same body balance position, with a new piece of paper. This time find & listen to *your own* inner sounds, & let your hands draw them. How can we hear them? It's easy... first get into drawing position, but don't draw yet. Close your eyes & gently relax... almost like taking a nap. When you feel totally calm + quiet, listen carefully until you hear your own inner sounds. Once you have, slowly open your eyes - keep listening & begin to draw as you are hearing them. Take your time & if you lose your sounds, stop drawing, close your eyes, relax, and wait for them to return, and continue. When finished, quietly take your seats. No talking until everyone is finished + seated so that inner sounds are not disturbed.

Discussion: Lines speak if we allow ourselves to touch & listen to them with our eyes. Each kid moderates the discussion on his own work. What did the other kids guess he was hearing? Loud, soft, musical, sharp, just sounds, etc. Each kid should confirm & elaborate, & discuss his experience.

MATERIALS: 18" × 24" newsprint; craypas (excellent because of Their softness) crayons are less satisfactory

NOTES:

# PANTOMIME

**IDEA:** PRETENDING & IMAGINING - *sharpening the ability to communicate non-verbally*

**MOTIVATION:** Let's sit in a circle. Each of you imagine that there is some object in the sky. Pull it down & show it to the rest of us, pantomiming what it is or how it is used. No words, only actions. After guessing what it is, then everyone pantomimes it or a use for it.

EXAMPLES: *Pull a banana out of the sky, slowly peel it, take a big dramatic bite out of it, & swallow. Throw the peel away.*

**DISCUSSION:** *(With older kids)* What qualities of the pantomime make the portrayal most believable? Exaggeration? Concentration? Facial expressions? Slowness or preciseness of movement?

☆ How do we "Know" things? Through our senses?

**MATERIALS:** record player, records, strips of paper, markers, other props

see: The Sesame Street Book of Opposites with Zero Mostel.

# PANTOMIME

## VARIATIONS & GOOD WARMUPS

1. Have several short tasks written out on paper to be picked one by one out of a hat. Each kid in turn pantomimes & others guess what he is doing. ☆ A repeatable activity with increasing difficulties of tasks as skills increase. ... Examples: drinking a glass of juice, riding a horse.

2. Pass an imaginary object around the circle: heavy rock, wiggly snake, shiny diamond, fly paper

3. Pass a ball around the circle. Pantomime its size & weight & do an action with it. ☆ A person can change its nature if s/he wants to - from being a ping pong ball, to a beach ball, to a weather balloon, to a marble.

4. MAGIC HAT BOX (SHOE BOX)
   Taking turns take a hat out of an imaginary box, put it on, & by doing something or moving in a certain way have the group guess what kind of hat it is.

5. Keep in mind the idea of CONFLICT... pantomime things that would either make you laugh or cry
   - reading a book with a fly bothering you.
   - eating food, it gets caught, person starts to choke.
   - putting on a pair of socks with a hole, sewing it together & by mistake, sewing fingers together.

6. After skill is developed, two people can pantomime an action and response.

7. ROBOTS
   Standing in a circle, one person moves like a robot, touches person next to him on some part of body that activates his robot, etc and on around the circle.

NOTE: Think & talk about how you all can improve your pantomime technique. Observe each other for clues.

# PANTOMIME II

## MAKEUP

**IDEA:** Having the opportunity to put on a new face & to see what feelings & imaginations are evoked.

**WARMUP** Show photos of Marcel Marceau's BIP* & clowns. Discuss the exaggerated features & ask what kinds of faces they want to create

**MOTIVATION**

1. Pull back hair with headband to prevent getting makeup in it.
2. Put coldcream on the parts of the face to be made up (this insures easy removal of makeup)
3. Spread clown white makeup over entire face.
4. Using a powderpuff, dust the face lightly to set makeup.
5. Now add the details of the face you want!

If kid is able to, have him create his own face. If he can't physically do it, teacher or parent can apply makeup asking kid to make the decisions: ask him to describe what he would like. Allow him to make decisions about color, & design, checking with a mirror for his approval

**DISCUSSION**

1. How do you feel about working with makeup?

see bibliography* Pantomime, Language of the Heart

## PANTOMIME II .. MAKEUP

### DISCUSSION cont'd

2. Do you feel any differently when you have makeup on as opposed to not having any makeup on at all? How?
3. Does make up put any restrictions on you as an individual (older kids)
4. How did it feel putting on make up? (textures, smells, etc.)
5. If someone else put make up on for you, how did it feel for you? (Relaxing, exciting, angry, etc.)

**MATERIALS:** Record player, records (circus music, ragtime, ...) headbands, clips, bobbypins, face crayons, eyebrow pencils, loose face powder or talcum, cold cream, rolls of toilet paper or soft tissues, mirrors, mime books with pictures; real theatrical makeup if you can, it makes a difference; powder puff.

. . . . . . . . . . . . . . . . . . . . . . . . . .

**NOTES:** Makeup may take a whole hour. You may want to set aside a whole period or morning just for making up.. so kids can really enjoy what the makeup can do for them & what they can do with it. ☆ Once they've made up, they may carry the feelings evoked with them & be able to get back to them quickly. ☆ For future use, can just sketch in makeup to revive feelings & proceed from there with activities

### VARIATIONS

1. Act out their particular characters.
2. In a group, have kids act out pantomimes... perhaps a drama performance... or a two person interaction.
3. During & after makeup is applied, look at themselves in mirrors & make faces... happy, sad, angry, etc.

# PLASTER GAUZE MASKS☆

**IDEA** Creating durable masks that can be embellished.

**MATERIALS:** Plastergauze (available through surgical supply houses), water, vaseline, scissors, newspaper, napkins, headbands, showercaps.

**PREPARATION** 1. Pull back hair with headband, scarf or showercap.
2 Cut plastergauze into small pieces (1"×2" or smaller)
3. Apply vaseline to all areas of the face (eyelids, lips, etc.) That will come in contact with the plaster.
4. Cover eyes with small pieces of napkin.

**PROCEDURE** 1. Kid lies on floor with newspaper under head.

2 Begin dipping plastergauze in water, removing excess water with fingers; place gauze on forehead & smooth to conform to face.

3. Continue overlapping pieces until outside perimeter is formed.

4. Fill in rest of mask, making sure space is left open for breathing through the nostrils.

5. Repeat the process to form a second layer, making sure that the first layer is almost dry.

...... CONTINUED....

☆ EXCELLENT WITH ADOLESCENTS

# PLASTER GAUZE MASKS

## PROCEDURE, CONT'D.

TRUSTBUILDING - while mask is drying (10-15 minutes) have a friend lead the other kid around the environment, exploring sound, touch, etc. in this "blind" state.

6. To remove mask : wiggle & wrinkle face muscles to loosen mask; gently pull mask off.

7. Reinforce weak areas; smooth the edges by adding more plastergauze.

8. Holes are cut for elastic to secure on head while the material is still a bit pliable.

## VARIATIONS

1. This mask can serve as a basis for a more ornate mask, by adding large noses, painting it, etc. Create monsters, fantasy people, animals.

2. GROUPDRAMAS with masks

3. Discuss what the process was like; how it feels to wear the mask.

4. See other MASKS IDEA

## NOTES

# FORMING FACES

IDEA: By using the sense of TOUCH, discovering, translating, & transposing information about our concrete selves into an art form.

MOTIVATION: Preparation: Each kid forms an oval mound of clay.

Do you have a flat face? No! how can you tell? Yes, you can see it, but what could you do with your hand to really prove it? TOUCH IT! yes, go ahead. What is happening to your hand as it explores the surface of your face? (As your hand goes up & down, feel the in & out.)
☆ We're going to do some fine tune feeling of our faces with one hand, while the other hand is doing the same ins & outs into an oval head shaped mound of clay. Since the clay is already in form & pliable, it will be easy to just push clay in or take it away where ever you feel your face go in. ☆ Start with the deepest indentation - where is it? (eye sockets leading down aside the nose.)
☆ ONE RULE: Don't think about features - eyes, nose, etc. first - just touch & form the ins & outs and facial features will just appear. After the facial features emerge, add the details of their ins & outs as well.

MATERIALS: Clay of some sort

## FORMING FACES

### VARIATIONS

1. Other concrete objects (weird-shaped rocks, etc.) may be used instead of the face.
Try it blindfolded!

2. PLASTICENE CLAY- MASKS
This exercise may be done with plasticene clay. Then use the facial structures as a base for laying on paper mache strips to create a mask.

3. CRAZY ACTION FACES
A follow-up drawing lesson using charcoal, pastels, or paint (any plastic medium) to create action faces: yawning, yelling, chewing, bubble-blowing...
Do after Introduction to Charcoal.
IDEA. ☆ . You may find That The more precocious kids will automatically use shading to form Their action faces on paper.

4. Using pastels or charcoal, draw the faces you've created in clay. Are the indented areas dark or light?

# LISTENING

# Listening

# LISTENING

# LISTENING

IDEA: Developing listening skills

MOTIVATION: Close your eyes & listen to The sounds around you. Try to be absolutely quiet so That you can hear even The small sounds. (*Whisper these instructions*).

DISCUSSION ☆ *What did you hear? (Sounds may be listed on the board or each person may contribute orally without recording)* ☆ Were any sounds new to you? Surprising? unidentifiable? ☆ What did you hear outside The room? Inside your body? ☆ which were people sounds? machine sounds? nature sounds? ☆ what was The farthest away sound That you heard? the closest? the softest? the loudest? ☆ what repetitive sounds did you hear?

NOTE: For *language impaired child, use sound effects record plus listening & identifying specific sounds in the room.* ☆ *For child who cannot concentrate (severely impaired) try guessing sounds from sound effects records.*

listening

# LISTENING

## NOTES ON MATERIALS

☆ The LIBRARY is an excellent source of sound effects records.

☆ ENVIRONMENTS records are worth listening to repeatedly. Read record jacket information

## MOVEMENT

1. See MOVEMENT TO IMITATE SOUND IDEA.

## VISUAL ARTS

1. SEE TWO HANDS LISTENING IDEA

# SKILL DEVELOPMENT

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# LOUD & SOFT

**IDEA:** Development of the awareness of loud & soft and the ability to control them through listening and performance. Introduction to polarities.

**WARMUP:** Beginning with you, what are the smallest (soft) and largest (loud) sounds you can make?

**MOTIVATION:** 1. EXPLORING INSTRUMENTS

What are the loudest/softest sounds with your instrument? Which instrument is best for soft? for loud? Find one that does both!

2. PAPER EXPLORATION

Pass around a sheet of paper. Try to pass it absolutely silently. Listen for the small sounds.

3. CONTROL

Try to control getting louder & getting softer gradually (a difficult skill). Usually louder < also gets faster & softer > gets slower. Work on keeping a steady beat while getting louder/softer.

**DISCUSSION:** Which do you like ... louds or softs? Do you like to use both in your music or just loud or just soft?

**MATERIALS:** Instruments or found Instruments in the room.

# LOUD & SOFT

## VARIATIONS

1. Try to find SILENCE - where is it?

2. Soft/loud experiments with a tape recorder. Vary the volume control knob on a Reel-to-Reel tape recorder, slowly & rapidly while a friend sings or talks close to the microphone. Play back. What happens?
Cover the microphone when recording - are sounds different now?
If the volume control is high, sounds are distorted. How do distorted sounds make you feel?

## NOTES

## MOVEMENT

1. GAME- one person in the center of circle plays the drum... others walk toward him as he plays louder, away from him as he plays softer.

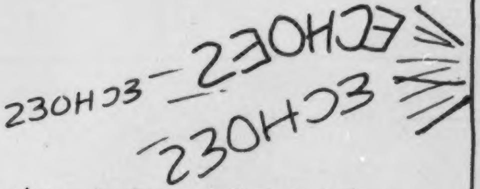
2. Warm-up: Move in large & small ways - or to the crescendos & descrescendos, < >, growing/shrinking

3. Compose a dance about growing/shrinking.
Instruments players follow the movements of the dancers using louds & softs.

## VISUAL ARTS

1. What are loud colors? soft colors? Can colors be both loud & soft? Try illustrating using craypas & white/brown paper.
2. How do you hear colors? (show samples of colors ... magazine ads, color aid paper, etc.)
3. What other sound words can be used to describe colors?

# ECHOES



**IDEA:** To develop listening skills, coordination & ability to initiate or copy musical ideas (phrases) accurately.

**MOTIVATION:** *Echoes are excellent as warmups for other lessons are good for memory or sequencing work; and can be done with many variations.*

☆ CLAPPING ECHOES: I'm going to clap a rhythm & you echo it! *(keep rhythms short & simple)*

♩ ♩ ♫ ♩ or ♫ ♩ ♩ 𝄽* or ♩ ♫ ♩ 𝄽 or ♪ ♩ ♩ ♪ ♩.

*Repeat a rhythm if it is difficult, but try many different ones. DO NOT DRILL or try to make someone echo perfectly. Do it for FUN!)* *𝄽 means REST

☆ RHYTHMIC ECHOES WITH DIFFERENT ACTIONS: Use clapping, patting knees, stamping feet, clicking fingers. This is harder! You must listen to the rhythm & also watch my actions.

eg: ♩ ♩ ♫ ♩ *(do very slowly)*

clap clap pat pat stamp

☆ STUDENT INITIATED ECHOES *(After practicing)*

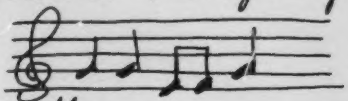
Now you do a rhythm for the rest of us to echo!

# ECHOES

## VARIATIONS

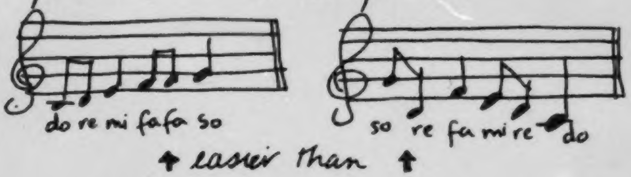
1. RHYTHMIC ECHOES using drums instead of body sounds.

2. SINGING ECHOES: simple sung phrases on just a few pitches. Begin in middle range of voices ie



and gradually move higher & lower. Sing on a neutral syllable, such as "La".

3. MELODIC ECHOES ON XYLOPHONES Again, begin simply with one or two pitches only. Progress to 3-5 pitches. With more pitches, step wise patterns are easier than patterns with skips.



4. METER VARIATIONS Use different meters, such as 3/4 or 6/8

## VARIATIONS

5. REVERSE ECHOES

If echoes are too difficult, BEGIN by echoing whatever the child does, instead of asking the child to echo. No verbal directions are needed. Just copy whatever sounds the child makes on an instrument. The rhythmic structure created is pleasing & the child will often continue to play for the delight of hearing his echoes.

eg: kid ♩ teacher ♩
k. ♩♩ t. ♫ k ♩♩♩♫
t. ♩♩♫ We're making music!
(after much practice of this sort, the kid may be able to echo simple patterns initiated by teacher

## VISUAL ARTS

Imagine reflections in lakes. Try drawing them. Now throw a stone into the water & draw the new reflection.

# RONDO

IDEA: Using a musical form as a structure for a musical improvisation

MOTIVATION:

In music, a RONDO is a form that combines sections of new material with a repeating refrain. If the refrain is called A, the RONDO sections are AB AC AD AE etc.

Learn together something that can be the "A" section of the RONDO. This may be a rhythmic phrase, one verse of a short song that either the teacher or student suggests, or something from an earlier lesson.

Everyone performs the "A" section together, and then each kid performs a short improvisation ... an individual exploration into new sounds, rhythms & melodies ... with a return to "A", the familiar group theme, after each improvisation.

MATERIALS:

Musical instruments that can easily be played (pitched percussion such as glockenspiels; recorders, if kids have had recorder instruction; or any percussion instruments for rhythmic improvisation.) If none are available, the experience is still valuable using clapping hands, voices, glasses, or bottles with water.

A
B
A
C
A
D
A
E

# RONDO

## VARIATIONS

1. See SOUND MACHINE idea for other sound sources or ask kids to be innovative in creating sound producers.

## MOVEMENT

1. SMALL GROUPS
Have each kid be A and another letter... AB, AC, AD, AE. The A's do a series of movements with the other letters doing solo movement improvisations in between.
AB, AC, AD, AE etc.

2. LARGER GROUPS
Half of the group could be musicians and the other half, the dancers. Determine ahead of time whether the dancers are following the musicians or vice versa.

# ACTION WORDS

**IDEA**: Making the connection between action words & actions through movements & rhythms.

**MOTIVATION**: The leader beats clear rhythms on a tuneable hand drum (If none available, try a desk or clapping hands), matching rhythms to action words.

examples:

| RUNNING | SKIPPING |
|---|---|
| da da da da | da dáa da dáa dadáa |
| short short short short | short long short long short long |

With kids seated in chairs or walking about the room, leader calls out and beats out "ACTION WORDS" (RUNNING). Kids follow the instruction with the support of the drum.

☆ If kids are in chairs, good action words fall into non-locomotive categories, such as ST-R-E-T-C-H-I-N-G and shaking. Don't be afraid to call out locomotive words, too. You can "run" in a chair, "hop" in a chair, even slide" in a chair, by doing the movement/rhythm with body parts other than legs & feet... a running head, hopping torso.

☆ Try alternating locomotive & stationary words to avoid overtiredness.

# ACTION WORDS

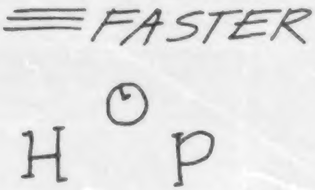
## VARIATIONS

1. Let's make a list of different ways that the body can move. Have kids then take turns being leader using the list as a resource for action words.

## NOTES

## VISUAL ARTS

1. Draw the words so that they convey their meaning visually.



# CHANGING the size of an object

**IDEA:** Developing and exercising creative imagination & improvisation

**MOTIVATION:**

What can two people do together that involves using an object? (sport games, chess, moving furniture, telephoning)

With a partner, using only pantomime, begin this activity. After a few minutes, change the size of the object to VERY LARGE.

How do you have to move differently?
Next, make the object very TINY.

Add sounds, then improvise dialogue.

NOTE: Try to have the dialogue be a conflict resolution.

**DISCUSSION:**

What did adding words do to the experience?

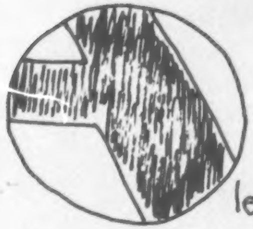
# CHANGING THE SIZE OF AN OBJECT

## VISUAL ARTS

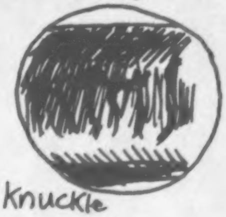
NOTES:

1. Draw a real or imagined object as you naturally see it.
   Now, pretend to be the size of an ant or a giant and draw the same object as you would then see it.

2. MAGNIFYING GLASS
   Try exploring with a real magnifying glass. Think about how you see differently.
   On paper, pre-cut into large circles to represent the magnifying glass, draw either real or imagined things as they would be seen through the glass.



letter A



the knuckle

# PRIMARY COLOR BLENDING

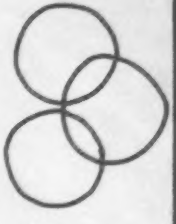
IDEA: Rediscovery of basic color formulas. Discovery of shading for color... The feeling of magic!

MOTIVATION: Arrange 8 circles of different sizes on your paper. Using only red, yellow, blue & white craypas, color each circle differently. (Most will come up with more than eight colors.)

DISCUSSION: As kids work, encourage the sharing of discoveries. Write them on the board for clarity of findings.

DONT GET DISCOURAGED IF COLORS TURN TO MUD! Talk about learning when to stop. (Often we don't know when "far enough" is unless we've gone too far sometime before.) Work with mistakes as part of the learning process.

MATERIALS: White paper, craypas... RED, YELLOW, BLUE & WHITE only. (If craypas are not available, use materials that will mix smoothly & create rich colors - caran d'ache crayons, etc.)



# PRIMARY COLOR BLENDING

## VARIATIONS

1. Try combining circles of color into a picture. Encourage continued use of blending.

2. Encourage a systematic exploration grid to aid → in cognitive integration → of results

3. What happens when colors are applied densely? lightly?

4. Take a second piece of paper & create the colors you want.

5. Using clear plastic hosing, fill it with water, and add drops of food coloring from each end. Watch the colors mix.

   MATERIALS -- Hosing, 18"; water, food coloring

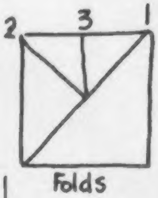
## NOTES

What is color? hue?

| ○ | ○ | ○ | ○ | |
|---|---|---|---|---|
| R+B | R+Y | R+W | R+R | etc. |
| ○ | ○ | ○ | ○ | |
| B+R | B+Y | B+W | B+B | |

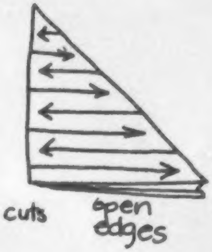
# PAPER EXPANSION

IDEA: Changing two dimensional paper into three dimensional sculpture



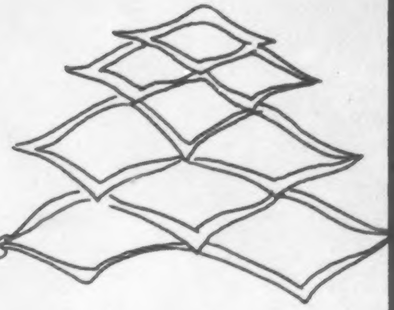
MOTIVATION: Give out squares of paper.

1-Fold the paper in half on the diagonal,
2-Fold the paper in half on the new diagonal
3-Fold the paper in half again
4- Cut into the form from the folded sides, alternating sides in one-half inch intervals, parallel to the open edges, almost to the folded edge.



To unfold, unbend folds carefully to the original square. Pull the paper out from the center, holding edges, and see how the paper expands.

This is a quick way to make a basket!



DISCUSSION: Talk about why & how this works

MATERIALS: Paper, scissors

# PAPER EXPANSION

## VARIATIONS

## NOTES

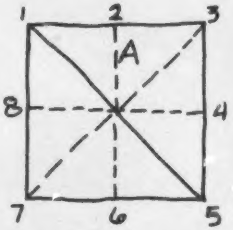
1. Would this work with a heart shaped piece of paper? other shapes?
2. How can you cut paper to create something you want?
3. Try coloring parts of your paper - or making a picture on it - then cut into a basket. How can you use this experience to color & create something you plan?

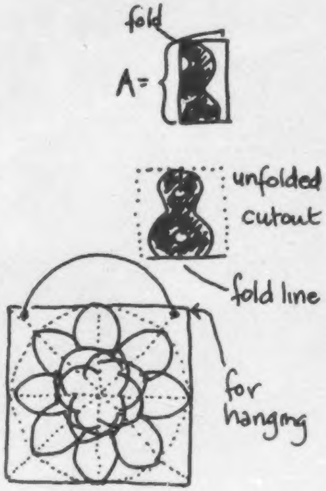
# RADIAL SYMMETRY: MANDALAS

**IDEA:** Developing & expanding visual perceptions

**MOTIVATION:**
- Make a square of paper
- Fold it so that there are 8 lines radiating from the center.
- Make a cutout the size of the radius "A" by folding a small piece of paper in half & cutting a design into it.
- Trace the cutout with the fold in it aligned to the folds in the square (1–8, fig 1.)
- New shapes are formed by intersecting lines
- Color all similar forms the same until the image is complete.

fig. 1





**MATERIALS:** White paper (4"×4" & 8"×8")
crayons, markers, colored & regular pencils
scissors

# RADIAL SYMMETRY -MANDALAS

## VARIATIONS

1. MANDALA CUTOUTS

This same lesson can be done by gluing 8 paper cutouts instead of drawing them. If colored construction paper is used, the effect will be sculptural. If colored acetate is used, there will be a translucent effect with color mixing.

☆ If done with colored acetates on a clear piece of acetate, it can be hung as a stained glass window.

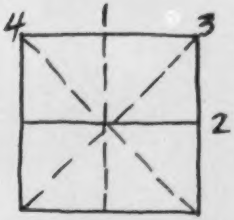
2. This lesson can be done with compasses & rulers.

## NOTES

1. This is a fine lesson to repeat as the concept is understood and the skill developed.

# Freehand Radial Designs

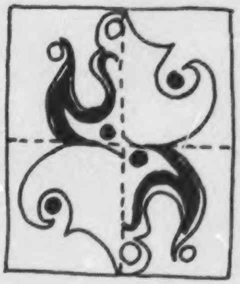
**IDEA:** PLAYING WITH SYMMETRY



**MOTIVATION:** Fold paper in half the tall way, then in half the short way, open up and fold on the diagonals.

Demonstrate & explain that a radial design has centers from which the same pattern is repeated on opposite sides of the center - like a hub with spokes of a wheel. Talk about the center - where is it? are there other possible centers (the vertical, horizontal & diagonal lines themselves?)

Whatever shapes & lines are put on one side of a line should be repeated on the opposite side of the line opposite the main center point. Demonstrate while talking... Encourage creating shapes inside of shapes; turning paper sideways & upside down.



**MATERIALS:** 9"×12" white paper, colored pencils, magic markers, crayons, rulers

# FREEHAND RADIAL DESIGN

## VARIATIONS

see other symmetry ideas

### NOTES

- discuss differences between symmetry & mirroring (mirror image)

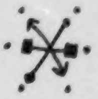
- Square dancing is a live variation of radial symmetry.

## MOVEMENT

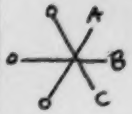
BE A RADIAL DESIGN

Start with a circle, then ask kids how they could portray a radial design

EXAMPLES



1. Sitting /standing in a circle, kids do a symmetrical activity with the other end of their spoke

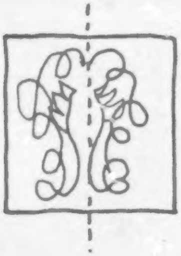


2. Try to do a movement improvisation in RONDO form (see RONDO IDEA)
   -Entire group moves as a group, using circle form .... all can move in a clockwise circle for 6-10 beats (or whatever feels right), then the two A's do a symmetrical movement then return to the group movement (6-10 beats, etc) then B's do their symmetrical movement, etc.

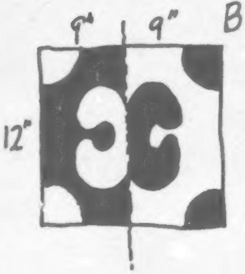
# BILATERAL SYMMETRY

IDEA: Developing both sides of the body by creating like images. Expansion of sensory & visual perception & awareness

MOTIVATION: Using colors and forms, create a work



A. COLORS: ☆ Fold a piece of paper in half & indicate the center axis by a line or a fold ☆ Holding one or more writing instruments in each hand, do the same drawing with each, using the center line as an axis..



B. FORMS ☆ Use two sheets of different colored construction paper, 12"×18" and 9"×12" ☆ Fold 12"×18" in half for center axis, lengthwise. ☆ With 9"×12" paper flat, cut shapes on all sides towards the center. ☆ On one half of the 12"×18", glue the cut out 9"×12". On the other half, place the corresponding cut-outs from the 9"×12". ☆ You now have a demonstration of positive & negative spaces.

MATERIALS: Colored paper, pencils, colored markers, white paper.

# BILATERAL SYMMETRY

## VARIATIONS

1. How can you use color to create illusions? vibrations? (the forms exercise done with complementary colors).

☆ see Josef Albers: The Interaction of Color

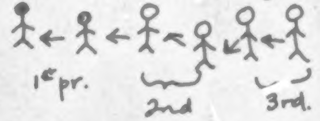
## NOTES

## MOVEMENT

### 1. MIRRORING

Two kids face each other & work to replicate each other's movements. Encourage concentration & working in silence. A partner moves, slowly & specifically, while partner "mirrors" the movements. Initially, the movements can be "in place". Encourage changing levels & moving through space (across the room.) Roles should be switched - Eventually leadership flows between them!

VARIATION: Advanced group activity, CRISS-CROSS MIRRORS: Other members of group can join other mirrors eg: → looks at original pair



see Spolin book, p. 60 –.

# CONDUCTING

IDEA : Making musical choices; integrating musical sounds

MOTIVATION : *Divide kids into three groups, A, B & C*

A : Choose a body sound
B : Find a sound you can make with an object in the room
C : Find a voice sound

*A conductor is selected (teacher first, then child).* The conductor will tell you when to make your sound & when to be silent. WATCH THE CONDUCTOR! What will his signals be for stopping, starting, getting louder, softer? ☆ Sometimes all three groups will be making sounds, sometimes only one group will be making sounds. ☆ The conductor will tell you when to enter & when to leave & when to end the piece. Watch carefully. ☆ If you are the conductor, listen carefully. Which sounds are good together? EXPERIMENT!

*Tape-record, play back and discuss.*

# ORCHESTRATION

**IDEA:** To personalize familiar learned songs with original accompaniments.

**MOTIVATION:**

Sing a familiar song. Let's orchestrate it – what instruments would best accompany it? Try it out, sing again. Do you have any other suggestions? revisions?

Try adding an instrumental introduction, interludes between verses, or a special instrumental ending.

**MATERIALS:** several familiar instruments or found sounds.

---

**NOTES**

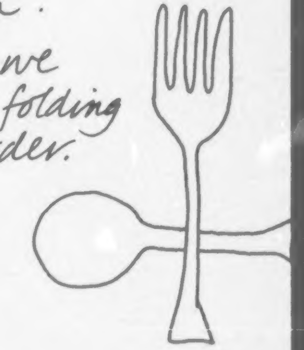
Really learn the song well before adding accompaniments. Accompaniments between verses should be simple – only 2-3 instruments. Interludes can involve more sounds, but are best short. Accompaniments may be changed for different verses, especially when several kids have ideas to try.

# SOUND MACHINE

**IDEA** Using unique sound sources from a chosen category (metal, wood) begin to make timbral (sound quality) choices & arrange sounds in a meaningful pattern.

**MOTIVATION** How many objects can you find in this room that are made of metal? How many different sounds can you make with each object? (If kids need more metal sources, have some ready, see Materials)☆Find one metal instrument you really like & play for us two very different sounds on your instrument.☆Can you find a third sound that is still different?☆Can anyone else imitate those sounds on their instrument? Can you play three sounds over & over & over repeatedly in a pattern? (As a machine produces repeated sounds, demonstrate). Let's hear everyone's machine.

What would happen if everyone's machine were going at the same time? Can we be a group machine? How does a machine sound? What qualities are there? Can we make our machine go faster, slower, louder? Does it break down? Tape a group composition.



**MATERIALS** Since the idea of machine suggests metal, we are using all metal instruments here. Try folding chairs, oven shelves, cymbals, utensils, etc. & cassette recorder.

# SOUND MACHINE

## VARIATIONS

1. Timbral choices & patterning could be done using instruments from other categories, but the result might not be machine sounds. Try developing wood or paper sounds.

2. After developing other sources for sounds, try "mixing" - the metal tape with another layer ie: adding the dimension of wood sounds.

   MATERIALS: Two cassette recorders or one recorder & a sound performance.

NOTES:
Discuss How do hollowness & solidness affect sound? Size & shape? Holding an object & letting it be free standing or hung?

## MOVEMENT

1. Record a machine piece with metal sounds & then be the machine. Move with the sounds (repeated, robot-like motions, perhaps?) as separate machines or as one connected (touching, interacting) group machine. What are the parts of the machine? What moves + how?

# ORIGINALITY

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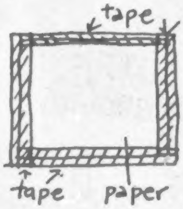
# INK PAINTINGS

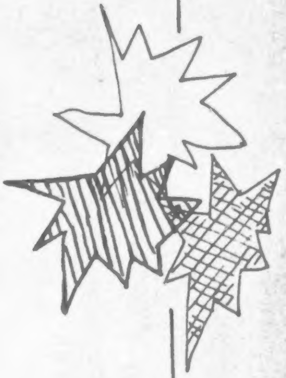
**IDEA:** A positive art experience for everyone



**MOTIVATION:** ☆ Using watercolor paper, tape it on all four sides to your working surface ☆ Brush it with water, using a sponge or sponge brush ☆ Using concentrated inks, drop ink (using dropper in bottle cap) on wet surface and watch it grow. Add colors until you create something pleasing

☆ If you have muddied your piece, start again using what you have learned to create clearer colors.

☆ Experiment! (see variations)



**MATERIALS:** LUMA concentrated watercolors, watercolor paper, straws, markers, sponges, cups for water.

# INK PAINTINGS

## VARIATIONS

1. After an ink painting has dried, add on another layer of drawing with magic marker, using the spaces created by the inks as inspirations.
2. While still wet, blow inks with a straw... watch different effects.
3. Experiment!

# IMAGINARY DRAWINGS

## INSIDE THE BODY

**IDEA:** Combines biology & art... a nice way to get to know ourselves.

**MOTIVATION:** Do you know what your inside body parts are & what they do?

Discuss in class & answer questions

Have the kids each draw one part the way they imagine it, or the way that they want it to look.

Have them try to show its function in the drawing.

Add color or collage, etc.

**MATERIALS:** Roll of paper, sheets of paper, colored paper, magazines for collage pencils, markers, crayons.

# IMAGINARY DRAWINGS INSIDE THE BODY

## VARIATIONS

1. Have the kids draw all of their innards – and place their organs. Can be serious or whimsical.

2. Bring in a drawing of a Phrenological Head – have the kids illustrate those sections

3. Group drawings of individual parts or a whole body.

4. What improvements would you make in the body? Illustrate them.

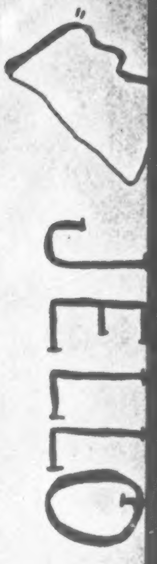
## STIMULUS

1. Old Bell Telephone movie of inside the body HEMO THE MAGNIFICENT narrated by Frank Field.

## MOVEMENT

1. Imagine how your inside body parts move – act out... seriously or playfully.

# WALKING THROUGH



**IDEA:** Encourage musical imagination, fantasy, & the ability to improvise through a group composition intended to convey feelings in unusual or imaginary situations.

**MOTIVATION:** Imagine how it would feel to be walking through a huge bowl of JELLO!... or on

or on

Create a musical piece that conveys the feeling of walking in some unusual place.

The entire class may do the composition, but ideally it will be done in groups of 3-5. ★Let the kids choose the image & the instruments. ★If they start with the image, encourage composing with questions: What does it feel like? What sound is best for that light airy feeling? or that cold scary feeling? Is this a good instrument to use? How many instruments do we need? Who will play what? ★ If they start with the instruments: Close your eyes & listen to this instrument. Where are you? How do you feel? Go far away & walk in a place in your mind.

★Allow time for each group to rehearse. You can ask a group: Are you ready to rehearse? to play?

## WALKING THROUGH JELLO

A group is usually "ready" when they have chosen instruments, the unusual place, & have made some decisions about how to play their piece - who will play when, how to begin, how to end.

★ Perform pieces, record, & playback. If more than one group performs, the listeners can try to guess the unusual place or situation.

**DISCUSSION:** How was the feeling conveyed? What parts were most effective? How would you change the composition?

**MATERIALS:** Instruments, cassette recorder

### VARIATIONS

1. For more advanced groups, convey two distinct feelings in one composition. Add the element of musical contrasts.

### MOVEMENT

1. Move to the pieces created, either taped or live

2. See MOVEMENT TO IMITATE SOUND IDEA.

# COLORED SUNGLASSES

IDEA:

Designing & making colored sunglasses that say something about yourself, seeing in different shades of one color

MOTIVATION:

Do you ever pretend to be someone different? What kind of glasses would Santa Claus wear? an astronaut? truck driver? Indian? Dancer?

Encourage the use of hand gestures & verbal descriptions as a means of getting started.

MATERIALS:

OAKTAG (precut into 4"×6" pieces and 2" strips for sides); fluorescent paper; colored paper; colored cellophane & or acetate; scissors, rubber cement, magic markers, yarn, scrap materials, glitter.

DO NOT USE WET STUFF.

NOTE: To figure out accurate distances between the eyes, use finger measurements, indicate with dots, and create the kinds of eye spaces desired.

# COLORED SUNGLASSES

## VARIATIONS

1. Use the colored acetate or cellophane to create different shades of one color.
2. Kids can create their own personal stained glass windows for seeing.
3. Try varying sizes of glasses - glasses for giants, for elephants... try using corrugated cardboard as a base.

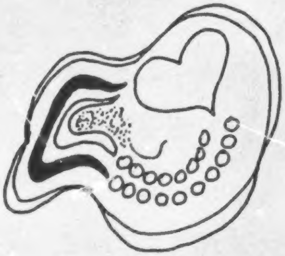
## NOTES:

# IMAGINARY FLOWERS FROM IMAGINARY SEEDS

**IDEA:** To increase powers of observation by imaginatively elaborating on given visual information

**MOTIVATION:** Each kid is given a paper with a predrawn imaginary seed at the bottom. Each seed should be different and contain variations in shapes, colors, etc. ☆ Keep your individual students' manual skills in mind when making the seeds.

The kids are to plant their seeds and by looking very closely at the visual characteristics of & in their seeds, help them to grow into an imaginary flower having similar characteristics.



**DISCUSSION:** Hold up one of the seeds and create a verbal flower for their mutual observations.

"All the information for knowing what our flower will look like is right here in the seed, but we must look closely to find it. What are the parts of any plant or flower? Since our flowers are going to be imaginary, these parts can be any shape and color. What will our seed tell us? What shape might the petals be? Colors?

# IMAGINARY FLOWERS FROM IMAGINARY SEEDS

What shapes might be used for the stems, leaves, etc? How many different blossoms & stems might our flower have? Could the leaves or petals have designs in them? Which is usually bigger - the seed or what grows from it?

☆ After drawing their own flowers, have show & tell.

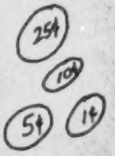
**MATERIALS:** Whatever materials used to draw & color the seeds.

**NOTES:** If kids finish early and have time, have them create their own seeds & LET THEM GROW!

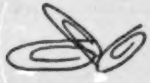
# FOUND SOUNDS

**IDEA:** Using old materials in new ways to communicate imaginatively.

**MOTIVATION:** Can you find three really interesting sounds in this room. I'll give you five minutes to explore the room. Try to find three sounds that you really like; that are colorful & unique; that no one else will think of. When you've explored, we'll hear everyone's sounds. ☆ One person at a time performs his sounds in any way desired. DON'T SUGGEST A PARTICULAR WAY) It is important that an atmosphere of quiet listening be created for the performances. Encourage quiet by tape recording the sounds. Encourage listening by suggesting closed eyes & asking listeners to imagine a story about the sounds as they listen. ☆ If performances are long enough, comment on musical aspects. ☆ Questions (to performer) What was your favorite sound? favorite part? What would you title your found sound composition? How did you decide to end it? Were any sounds hard to work with? ☆ Allow each person a chance to perform his selected sounds.



**MATERIALS:** everything! & cassette recorder



# FOUND SOUNDS

## VARIATIONS

To expand on storytelling

After each performance, ask a listener what story or picture was suggested. One listener relates an idea, which may spark a group story with each listener contributing. After a story, or *with* it sounds may be performed again.

## NOTES

## MOVEMENT

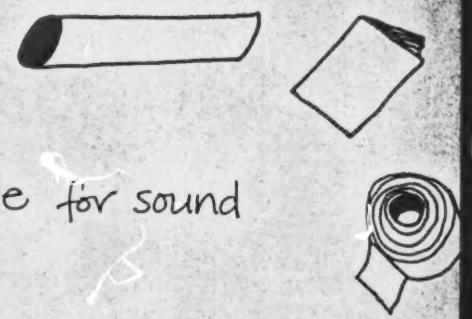
A particularly interesting story & sequence of sounds might be selected for elaboration. An extended story could be mimed, with a found-sound effect throughout. This might be improvised or extensively rehearsed, depending on interest and the richness of the material.

## VISUAL ARTS

FOUND OBJECTS:

Start a classroom "GOODIE BOX." The kids keep an eye out for interesting scraps & stuff - wood, plastic, cardboard, commercial containers, cloth, wall paper, etc. & store up a handy collection of found stuff to recombine into sculptures, collages, or whatever the inventive spark ignites in them.

# PAPER PIECES



IDEA: Using a novel sound source as a vehicle for sound and movement exploration.

MOTIVATION: ☆ Paper Exploration

How many sounds can you make with paper? What interesting sounds can you find? (Encourage a large number of responses).

After initial experimentation, encourage the use of the room: the space (high, low, far away), objects, and/or body movements ... any possibilities that will produce more paper sounds.

eg: What interesting sounds can your feet make with paper?

Listen to individual discoveries & discuss.

DISCUSS: ☆ What was your favorite sound? Can you make that sound louder, softer, faster, slower, etc.☆ Can you imitate that sound with your paper? with your voice? ☆ Are any sounds alike? How?

☆ Record a Paper Piece, or individual pieces using favorite sounds. Encourage titles. Listen to the tapes & move to them.

MATERIALS: PAPER: newspaper, construction, waxed-, sand paper, cardboard, magazines, paper towels, brown bags, paper cylinders

# PAPER PIECES

## VARIATIONS

1. IMAGERY
Select environmental sounds such as the tick of a clock, a fly buzzing, the hiss of a radiator for kids to imitate with paper. Or perform imaginary sounds: walking through peanut butter, sound of fish swimming, a plant growing, etc.

2. GAME
One person makes a paper sound, others guess the source & how it was made.

NOTE:
Physically handicapped will need to discover unique ways to "hold" paper - (Examples: Rolling on the floor to crumple paper if hands are not functioning.) If given the chance, they will likely be very innovative!

☆ Excellent with primary kids

## DRAMA

1. Paper pieces can evolve into a story with actions and paper sound effects.

2. PANTOMIME
Remove all of the paper. Imagine it is there and show what sounds you can make. Use voices for paper sounds; pantomime the actions: perhaps become the paper (crumple, be shuffled)...

# Movement to Imitate Sound

**IDEA:** The use of non-verbal movement to express the imagination

**MOTIVATION:** Record a number of common sounds on cassette. When recording them, repeat the sounds enough and leave enough space between the different sounds so that movements can be created & acted out.

Using a variety of common sounds, use your body to show the sounds ☆ Expand on each sound in a dance. ☆ interact with a partner ☆ Be two sounds responding to each other (two kids).

**EXAMPLES:**

horses galloping
baby crying (tantrum)
feet jumping rope
running water

sneeze
hum
buzz
hiccough

traffic (group)
door slam
wind through trees
CRASH! BANG!

**MATERIALS:** Cassette recorder with recorded sounds markers, brown paper

ORIGINALITY

MOVEMENT

# MOVEMENT TO IMITATE SOUND

## VARIATIONS

1. Have kids make the cassette using real & imaginary sounds & then move to them.
   eg: sound of a flower growing
2. Use sound effects records as sound sources for stimulating movement.

## DRAMA

1. Create a story incorporating horses. Set up likely & unlikely combinations:
   eg: horses galloping over jump rope

# OBSERVING & INVENTING

## DIFFERENT LETTERTYPES

**IDEA:** Art is not just drawing well, it's being able to invent new things & ideas... and redesigning existing ones. In order to do this well, it helps to closely observe & give attention to our surroundings.

**WARMUP:** Give each kid a fold of newspaper and ask each to find as many different types of their initials & to circle them

**MOTIVATION:** Ask kids to daydream with eyes closed for a minute... to put themselves on a main downtown street & to visualize the many signs. *Encourage quiet for a short time.* Are all of the signs the same or are they different? Even though all the signs use the same alphabet, what's different about the alphabets?

Now, create your own lettertypes using your initials, or your name.

*(Teacher can create his own types on the board while kids are creating theirs)*

**MATERIALS:** 9×12 white or manila paper, magic markers, crayons, pencils

# ·LETTERTYPES·

## VARIATIONS

1. Try doing a whole alphabet.
2. Look at sample books of Letraset or Chartpak press on letters at local art or drafting supply store.
3. Try developing a code
4. See NAME DESIGN IDEA

NOTES:

## MOVEMENT

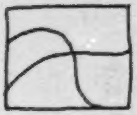
1. Try to form in body shapes the new letter shapes.

# DISTORTING & EXAGGERATING

# IMAGINARY BIRDS TO FILL SPACES

**IDEA:** Encouraging play & plasticity of a form; also spatial awareness.

**MOTIVATION** Write lesson title on board, in readable but exaggerated fashion. Ask kids to draw two curvey lines that divide the paper into four irregular shapes. Use the shapes created to suggest something about the bird or position he might be in.



**DISCUSSION** What does imaginary mean? (Emphasize & clarify that there are no limits other than practical parts ... wings, legs, beaks, etc. .... to the colors, shapes, & textures used.... THE STRANGER THE BETTER.

Bend your own body into a few different positions and have the kids tell you what imaginary shaped cardboard box you are in (tuck into a circular or pointed shape) Then ask - "If I were a bird, where might my head, legs, wings be?")

Now ask them to draw their imaginary birds, tucking them into each of the shapes created on their pages. Emphasize that enlarged parts of the birds may be drawn if the shape

## IMAGINARY BIRDS

suggests it.

After birds are completed, encourage kids to color in remaining openings (backgrounds).

**MATERIALS:** White paper (large), crayons (fluorescent work well). Pass out all materials before getting started.

## VARIATIONS

1. This lesson could be repeated with animals or human shapes.

## NOTES

# CHOREOGRAPH

DANCE

IDEA : Decision making
(Do after you see self confidence & trust)

MOTIVATION:

Create your own dance. Use silence, music (pick your own or request the type you want) and any props that you want.

- ☆ Kids warm up together, define the stage area.
- ☆ Audience gathers to watch performance quietly
- ☆ Performance
- ☆ Performer discusses his work-piece with audience sharing.
    - how it made them feel
    - what they saw
    - what they liked
    - what they didn't understand

MATERIALS: record player, records, tape recorder, props, (if video is available & kids are willing, it might be fun to tape performances)

ORIGINALITY

III

MOVEMENT

# ONE NOTE ~ ONE MINUTE

**IDEA:** Creative problem solving using musical skills.

**MOTIVATION:** "You have one note & one minute. Create a piece that will not bore me."

☆ Choose an instrument, preferably one that you have previously explored & played. Then, choose one tone (pitch) on the instrument... that will be the only tone in the piece.

☆ Explore all of the changes in sound possible with one tone... discovering loud & soft, tone quality or timbre changes (different mallets on xylophones, nasal quality in singing), and many rhythmic patterns & tempos.

☆ After exploration, play for one minute... Keep it interesting!

☆ Record all of the pieces & playback.

**MATERIALS:**
Pitched instruments, such as recorder, flute, guitar, piano, xylophone, or voices. Cassette recorder.

# ONE NOTE ONE MINUTE

DISCUSS: what the composers did to vary sound. Which instruments had the most possibility for variation? Did anyone use silence effectivity in a piece? (Sounds surrounded by silence can be very interesting.)

NOTES

VARIATIONS

If you do not have pitched instruments, borrow them or improvise: whistle, fill a glass or bottle with water & either blow into it or tap it. In improvising, just try to find a somewhat pleasant sound to play.

# STATUES

**IDEA:** Becoming a statue highlights how body postures and positions express feelings. Developing body control & decision making. (This exercise was done with physically handicapped children out of their wheelchairs.)

**WARMUPS** What are statues? What are they made of? Can you make your body stretch out? Parts of your body stretch? Feel strength in your body as you stretch & then hold yourself in a position that you want your statue to be in.

Move around & stop with 4 parts of your body touching the floor, then 3, 2, 1.

**MOTIVATION:** Let's all move for a while & when I say "FREEZE" hold your shape like a statue. Let's look at each others' statues... let's try them on, "copy them." How does it feel? What can we title the statue? *(If there is a Polaroid or other instant camera available, try photographing the statues).*

**DISCUSSION:** How does the body feel when it is a statue? when it has stopped being a statue? What are the changes that happen in your breathing?

# • STATUES •

## VARIATIONS

1. CLAY & SCULPTOR

To demonstrate, the teacher is first the willing clay. Start standing or sitting (For a more advanced group the person can be a rounded lump of clay"). A kid is chosen to be the sculptor, and moves the teachers arms, legs, + head, and when finished, stands back & gives the statue a title. The audience can suggest positions to the sculptor & help name the statue.

NOTE: Sculptor must not put the statue into a position that is impossible to hold or to make the statue fall.

Kids take turns being clay & sculptor

2. GROUP STATUES I

One person is in the center of the circle and takes a position. Next person goes in & adds on by touching first person, next goes in & touches either 1 or 2, etc. until the group becomes one large statue.

3. GROUP STATUES II

Divide group in half & do above exercise. The observers can move around the statue, titling it as it changes. ☆

After all members of group A have formed a statue, kids from group B fill in the spaces. Then group A melts away & you are left with a group B statue. (Positive & negative space). Alternate a few times, with A now going in to new spaces in B. Photograph if possible to show changes.

## DRAMA

1. FEELING STATUES

Leader calls out a feeling - sad excited (for older kids, can be more abstract: jealous, stingy). Leader counts off 5 seconds, out loud & then says FREEZE. Kids stop moving & hold the statue of the named feeling. Holding positions, they peek & look at other statues. What are the differences? similarities? (Polaroid photo them if possible.)

After practicing this feeling exercise, kids can work in couples or small groups. All members move for 5 seconds in a certain feeling & all then FREEZE with some relationship to each other.

A kid can be the leader of the whole group, deciding upon & calling out feelings.

## NOTES:

# SPACE: REAL AND IMAGINARY

**IDEA:** To create the "best of all possible worlds" as well as gaining an increased awareness of space.

**WARMUP:** In a game of hide & seek, where would you like to go where no one could find you? Stay a while!

**MOTIVATION:**

- Let's explore our own body spaces & kinesphere (the space you can reach around, over, under, & through your body). ☆ What defines your space? are there borders, walls rushing brooks? ☆ Where would you like your body to be in space?
- Now, lets create our own spaces. They can be real or imaginary places. We can have any objects, music, comforts, decorations, or scenery That we want. Be there a while. Think about it, feel it, smell it, taste it, look at it; decorate it.

**DISCUSSION** Where are you? Who are you? How does it make you feel? Do you want to go to This place every time you are here with me? SHOW & TELL us about your place, either in words, or just BE There.

How does it feel to watch each other in his special place?

# SPACE : REAL & IMAGINARY

## VARIATIONS

1. Explore conceptual space (a cube, walking up a ladder) through mime.

2. Think about : What is space like at home? Where do you spend most of your time? How would you change it? Would you keep it the same? How do you share space?

## MUSIC

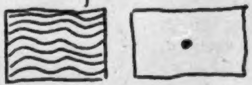
1. How does music create space for us? Take us to different places? (What does it stir in your imagination? How does it make you want to move?

### Resources

Environments Records
Balinese Gamelan Music

## VISUAL ARTS

1. What do borders do to pages? Draw Some:
2. Look at drawings and the spaces around them.



and spaces created by them

(see Bilateral Symmetry)

3. Imagine + draw:
Instead of lines, The states of the U.S. had flowers, rocks, ice cream cones, etc. as borders....

# WATER SOUNDS

waterwaterwaterwaterwaterwater

**IDEA:** To develop awareness of our sound environment, listening ability & ability to make musical choices.

**MATERIALS**: Reel-to-reel tape recorder, preferably with three speeds; splicing kit; containers of water &/or access to a sink.

**MOTIVATION**: Create a tape of interesting & unusual sounds using water as the primary sound source. (NOTE: This project will take at least two lesson periods.)

☆ FIRST EXPLORATION: Sound possibilities with water are endless. Water can be dripped, poured, stirred, splashed, drunk, or squeezed from a sponge. Water can be dripped or poured on metal, plastic, glass, & many different sounding surfaces. ☆ Record some clear, short examples of several different kinds of water sounds on a reel-to-reel tape recorder at 3 3/4 ips. (inches per second).

☆ SECOND EXPLORATION: Change speeds on the tape recorder and discover more new sounds. If one particular sound is interesting at the fast speed (7½ ips) rerecord it at 1⅞ ips. so that when it is played back at 3¾ ips. it will be speeded up. ☆ Reverse the process for interesting slow sounds (re-record at 7½ ips) so that the entire tape can be played at 3 3/4 ips.

waterwaterwaterwaterwaterwater

# WATER SOUNDS

The sounds may evoke feelings & situations (a beach, a storm, a flood) that might be the theme for a tape ... or the tape may be a colorful collection of water sounds.
(listen to "Dripsody")

☆ After first exploration (live sounds) & second exploration (sounds on tape), a final tape can be put together in one of two ways

1. List the best sounds + recording speed for each (recording speeds may be different). Re-record a tape, trying to record with no gaps or unnecessary silences between sounds. To do this, use several performers or put recorder on "pause" between sound & speed changes.
2. Mark the best sections of the original tape, using the tape counter & splice the best sections together.

**NOTES:** For technical help & more ways to change sounds on tape:
"Creating Music Through the Use of the Tape Recorder" Anne D. Modugno, Keyboard Publications, Inc. 1972

"Dripsody", Hugh Le Caine, on Folkways, FMS 33436

**VISUAL ARTS** ... Think about & experiment with PAINTING INTO WATER!

**MOVEMENT**

Listen to Environments records or the tape just made & unfold a dance, drama fantasy. Where are we? Can use conflicts & resolutions as themes.

Move in the ways water does.

# CREATIVE THINKING EXERCISES

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EXERCISES FOR
  FLUENCY
  FLEXIBILITY
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# DEFINITIONS

We based a lot of our thinking on E. Paul Torrance's dimensions of creativity

We based a lot of our rationale and work on E. Paul Torrance's creative thinking dimensions.

FLUENCY - the ability to generate a large number of responses

FLEXIBILITY - the ability to shift categories of thinking

ORIGINALITY - the ability to generate highly unusual or rare responses

ELABORATION - the ability to develop further a simple idea or form

# 5-10 minute art game

**IDEA:** To build self confidence or help kids to overcome "I can't draw" fears, through playfulness & speed. (Quickness (not allowing worry time). The results offer the teacher more accurate insights into how well the kids can draw & the kids are able to see almost instant success in their own drawing skills.

**MOTIVATION:** Would you like to play an ART GAME? The rules are easy & it takes only 5-10 minutes. Do you have a pencil or pen? I'm going to name something & you quickly sketch it on the paper. Don't stop & Think for too long because I'll time you & give you only one minute per sketch. Just listen, TRUST YOUR HAND, and let it go! Ready? remember- only one minute! *(Suggested things: truck, apple core, bat hitting a ball, city building in an earthquake, big nose smelling a flower.)* ☆ *Start with simple & concrete & gradually get more complex.* ☆ *Be playful, keeping an eye on how they are doing; suggest what comes to mind & ask them for suggestions.* ☆ *Suggest that each kid use his own idea in the last sketch.*

**MATERIALS:** *Pencils, pens, markers, 9x12 manila paper*

## 5-10 MINUTE ART GAME

DISCUSSION: while walking around the room, actively respond to their successes. "Imagine that, and in only one minute!."
ACTIVE APPROPRIATE PRAISE IS ESSENTIAL
Let it flow & enjoy yourselves.

VARIATIONS:
1. After the game is finished, you might allow time for adding color & more detail

2. Try calling out words that have a theme & a cohesive picture gets built into sketches: a table, an open refrigerator, a turkey in the oven, a dish being washed, etc. for a kitchen theme.

NOTES:

# CREATIVE THINKING

## EXERCISES

### FLEXIBLE THINKING

1. List all the uses you can think of for a leaf; for a pencil; etc.
2. What different ways can you use a cup?
3. Think of all the ways you could use discards to create energy.
4. What different ways could you describe something other than "interesting"?
5. What if.... ?
6. Imagine you are one of the first people on earth... the sky gets dark ... muse about those twinkling things in the sky.

### FLUENT THINKING

1. Name all the ways cars are important to people.
2. Dance out as many different shapes as you know.
3. Name all the places in the world you want to visit.
4. Think of as many different ways you can say goodbye.
5. How many opposites can you think of?
6. What are the most uses for sneakers?
7. How many different ways can you amuse yourself if you get bored?

# CREATIVE THINKING EXERCISES

## ORIGINAL THINKING

1. Write an original cake recipie.
2. Think of new ways to use a wheel.
3. Make up your own super-hero & give him special powers, but they must be different than any other hero's powers.
4. Imagine yourself recreating the world. What changes would you make.
5. Design/create a new form of music.
6. You have a tiger loose in your house, how would you coax him out?
7. Imagine that you could paint anything on the highways of your state. What would you paint?
8. Invent a new sport game.
9. Think of something you never have thought of before.

## ELABORATIVE THINKING

1. Draw 3 dots on your paper. Now add on to these to create an image or design.
2. Add-on-a-part drawing game. Start with one shape & have everyone add another shape. When that is finished, what does "it" look like.
3. Verbally create as detailed a picture as you can of your favorite place.
4. Make thumbprints and turn them into as many different characters as you can.
5. Start a story; have kids add the details

## IMAGINATION★

1. Suppose you & your parents switched roles....
2. If you could be any animal, what would you be & why?
3. "What might happen if" it rained for 40 days & nights?; ... man were 2" tall?
4. If milk were called grass, what color would green be?
5. How could rocks be made soft?
6. Let's pretend you are in a time machine. Go back 100, 1000, 10,000 years. Go forward. What do you see?

# ☆ IDEAS ☆ Ideas ☆ ideas ☆ aaobi ☆

1. Using assorted sizes & shapes of paper... squares, circles, strips, rectangles, ovals; select a shape & let it determine how you make a design.

2. Design a tatoo for yourself, & decide where on your body you would place it. Draw with markers & watercolor crayons.

3. You are the president of a country, design a flag; make up an anthem.

4. You are a guru: what is the secret of life? illustrate.

5. You are G-d. Make up a commandment; illustrate.

6. You are an architect, design a dream house.

7. Matt board scrap constructions... (scraps available free from most framing shops).

8. You are the editor of a newspaper; design its name & logo & write an article about yourself on the front page.

9. You are in an ice cream parlor. Design an ice cream sundae.

10. Design a vehicle for travel.

11. Pretend it's your birthday; how would you like it to be celebrated?

12. Pretend you are from another planet: draw ☆ a self portrait, ☆ the houses there ☆ trees, flowers animals, vehicles ☆ name the planet ☆ what is your name?

IDEAS ... ... To create good ideas, you often don't have to look farther than your own experience & imagination ....

13. Sing a dance ...
Sing a painting ...

14. Dance a painting ...
Dance a song ...

15. Paint a dance ...
Paint a song ...

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*Morning & Evening Ragas*. Ali Akbar Khan, sarod. Capitol DT-2721

*The World of Harry Partch*. Columbia MS 7207

*The Music of Harry Partch*. CRI 193
Music developed from Partch's original instruments made from hubcaps, tuned lightbulbs, jars, suspended bottles. Also uses hobo speech & stringed instruments tuned in quarter-tone scales.

*Sgt. Pepper's Lonely* Hearts Club Band and *Magical Mystery Tour*. Beatles

*Olatunji*, *Drums of Passion*. Columbia CS 8210

*Environments One* At 66001
Also other Environments Records

*Peter and the Wolf*. Prokofiev. Columbia MS-6193

*Symphonie Fantastique*. Berlioz. Columbia MS-7278

*The Planets*. Holst. RCA CRL 1

*Nutcracker Suite*. Tchaikowsky.

*Talking Drums*.

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(Ideas for creative writing)

Cheifetz, Dan. *Theater in My Head*. Boston: Little, Brown & Co. 1971.

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Combines suggestions on how to teach great poetry & how to use it to turn on kids to create their own. Invaluable!)

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(Good reference book for any teacher of young children - clear guidance for a layman.)

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(Excellent for Middle school to adult. Has detailed exercises in progression with valuable helpful ideas in how to conduct them. Valuable for ideas in Theatre games.)

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(A good introduction to the philosophy behind using creative dramatics with children. Ward was a leading force in this country.)

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(A wealth of stories to begin with)

Way, Brian. *Development through Drama*. London: Longmans, Press.
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Wilder, Roz. *A Space Where Anything Can Happen*, New Plays, 1977.

# … movement …

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Bartal, Lea & Ne'eman, Nira. *Movement, Awareness, and Creativity*. New York: Harper and Row, 1975.

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Barlin, A & Barlin P. *The Art of Learning through movement*. Ward Ritchie Press, Anne & Paul Barlin, 192 E. Green Street, Claremont, Calif. 91711 (Also, they have movement records).

Boorman J. *Creative Dance in the first Three Grades*. New York: David McKay, 1969.

Carroll, J. & Lofthouse, P. *Creative Dance for Boys* London: McDonald & Evans, 1969.

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Weiner, J. & Lidstone, J. *Creative Movement for Children: A Dance Program for the Classroom*. New York: Van Nostrand Reinhold Co., 1969.

## DANCE BOOKS & CATALOGS AVAILABLE:

*Children's Music Center*, Inc. Genieve R. Fox, 5375 West Pico Blvd., Los Angeles, CA 90019.

*Dance Horizons*, Inc. 1801 E. 26th St., Brooklyn, New York, 11229.

*Peek Publications*, Box 11065, Palo Alto, CA. 94306

*Plays, Inc. Publishers*, 8 Arlington St, Boston, Mass. 02116

## FILMS

*A time to Move*, 30 min. b & w film about a movement behavior program at the Early Childhood Unit, University Elem. School, UCLA. produced by Lawrence Davis. Order from: Early Childhood Productions, Co, P.O. Box 352, Chatsworth, Calif. 91311

*Child Viewing & Doing #1* Anne & Paul Barlin, for classroom children ages 4-8 to respond to. 16mm., b+w., 20minutes. Order from *learning Through movement*, A.+P. Barlin, 192 E. Green St., Claremont, Calif. 91711

*Pantomime, Language of the Heart*, part of Introduction to.... series. *BIP as Skater*, *BIP hunts Butterflies*, *SIDESHOW*. Marcel Marceau films. Available from: Performing Arts, U. Conn. Instructional Films Supplement, Storrs, Ct. 1976

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Palmer, Hap. *Creative Movement & Rhythmic Expression*. Educational Act., Inc., Box 392, Freeport, NY 11520. (good with primary; catalog avail.)

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## VISUALLY STIMULATING BOOKS

Charlip, Remy & Joyner, J. THIRTEEN, New York: Parents' Magazine Press. 1975

Lewis, Stephen. Zoo City, Greenwillow Books, 1976.

Mendoza, George. The Sesame Street Book of Opposites with Zero Mostel. New York, Platt & Munk, 1973.

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Home Stimulation for the young developmentally disabled Child, Commonwealth Mental Health Foundation, 4 Marlboro Rd, Lexington MA. 02173

*These two are excellent manuals for parents & teachers.

Media for Developing Creative Thinking in Young Children. Occasional Paper No. Three. Buffalo: Creative Education Foundation, Inc. 1968

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Raudsepp, E. & Hough, George P. Jr. Creative Growth Games. N.Y.: Harvest/HBJ Jove Publ, H.B.J., 1977.

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*creativity training with dittos

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*A book about making children's toys + games to encourage natural development as well as relationship between parent & child.

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Torrance, E. Paul. Creativity. San Rafael, California: Dimensions Publ. Co, 1969

# RESOURCE MATERIALS

## UNCONVENTIONAL SOUND SOURCES*

### PAPER

- construction paper
- wax paper
- tissue paper
- sand paper
- napkins
- cardboard dividers
- foils
- paper balls
- old books
- cardboard cylinders
- carpet cylinders
- corrugated cardboard
- straws
- milk containers
- paper mache
- cigar boxes
- clips

### RUBBER

- bands
- balloons
- hose horn
- balls
- tires
- toys
- innertubes

### PLASTIC

- funnels (horns)
- rulers
- straws
- food containers
- bottles
- sprayers
- toys
- brushes
- buttons
- combs
- old records
- plastic strips
- boxes
- tools
- cups
- utensils

### FOOD

- condiments
- seeds
- kernels
- rice, grains
- coffee
- sugar
- corn flakes
- macaroni
- cocoanut shells

### WOOD

- ruler
- spatula
- bowls
- bamboo sticks
- tongue depressors
- pencils
- blocks
- whistles
- clothespins
- tables
- chairs
- poles
- popsicle sticks
- broom handles
- kitchen utensils
- containers
- strips

### OTHER

- string
- rope
- flower pots
- calfskin
- chamois

### METAL

- sheet metal
- saws
- tools
- can tops
- pie plates
- oven shelves
- wire
- cans
- baking pans
- pipes
- nails, screws
- tables
- chairs
- baskets
- paper clips
- scissors
- foils
- springs
- machines

### GLASS

- glasses
- bottles
- jugs
- toys

### OUTDOOR MATERIALS

- dirt
- pebbles
- stones
- leaves
- grass
- snow
- rain
- twigs
- pinecones
- pods
- seashells
- crickets

### • MUSICAL INSTRUMENTS •

- tuneable hand drum
- chino dance drum
- steel drum
- drum mallets w/ lambswool heads
- felt mallets
- tomba drum
- sleigh bells
- rattles
- finger cymbals
- kazoo
- wrist bells
- wind chimes
- autoharp
- washboard
- claves
- rhythm sticks
- cowbell, Indian bells
- triangles
- tambourines
- cymbals
- castanets
- kalimba

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* adapted from Murray Shafer *Rhinocerous in the Classroom*

# •RESOURCE MATERIALS•

## MOVEMENT / DRAMA / MUSIC

### EQUIPMENT

record player (with pause control)
tape recorder (reel to reel & cassette)
movie projector, screen
slide projector
black light
mats
musical instruments
video tape equipment
polaroid camera
inner tubes & tires
climbing, rolling, sliding apparatus

### ODDS & ENDS

yarn
styrofoam
balloons
soap bubbles
cloth tunnel
slinky, wire
string
masking tape
hula hoops
bamboo
plastic buckets
scarves
rubber balls
elastic
ace bandages
material
foam rubber
tubular jersey
sponges
rolls of paper
paint brushes
sandpaper
pots & pans
large spoons
paper bags
Ivory snow liquid
powdered paint
bells

crepe paper
hoppity hop ball
oars
play telephone
finger puppets
tatoos
jump ropes
ropes
sheets
large pillows
feathers
paper foot prints
magic wand
tubes
rugs
marshmallows
taffy
day glo paint
frog clickers
bean bags
paper towels
cardboard boxes
stage make up
rolling pins
flashlight
colored bulbs
newspaper
poles

Nets ·· 2" mesh
Lee Wards
P.O. Box 206
Elgin, Ill. 60102

Balloons ·· 14", sturdy, special
Toy Balloon Corp.
204 E. 38 St.
NY, NY 10016

Parachutes
Pioneer Parachute
Manchester, Ct.

Scooters
National Sports Div.
Metal Industries
Waldel, Wisc. 54935

## VISUAL ARTS

Caran D'Ache
crayons, oil base
crayons, water base (NEOCOLOR II)
water soluble pencils

MARVY
colored markers; COLOR TRICKS

Luma Inks

Prismacolor
colored pencils

Conte crayon

### PAPER

construction paper
white paper
manila paper
COLOR AID
rolls of brown paper
cardboard
corrugated cardboard

tissue paper
paper towels
matt board

### PAINTS

food coloring
tempera

### OTHER

glue sticks
white glue
rubber cement
glitter
magazines for collage
cardboard boxes
foreign newspapers
pencil sharpeners
scissors
masking tape
Q-tips
brushes
sponges
rollers

... everything is a resource
& potential material